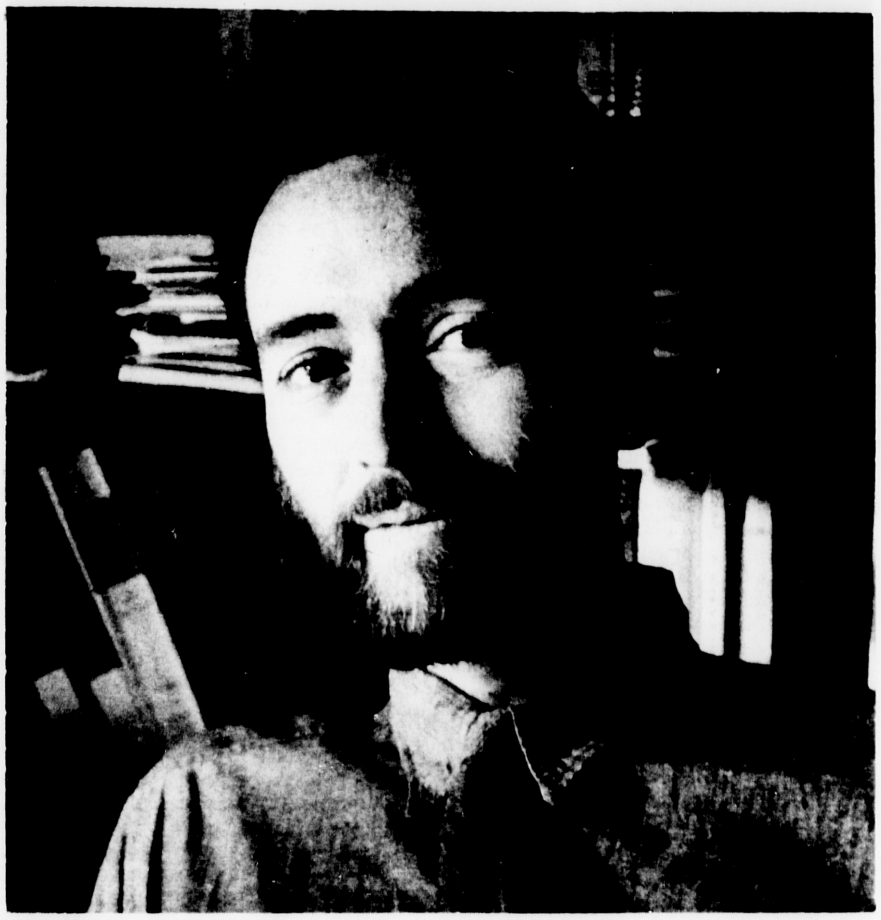

Robert Shattuck lectures on Proust.

Fulton Lecture: The Lost Comedian: Marcel Proust

By PASCAL CHENG

The annual Fulton lecture was given by Professor Robert Shattuck on Wednesday night, January 17. Mr. Shattuck, a noted teacher, author and translator, is presently conducting a Winter Term course here on "The European Avant-Garde since 1909."

The topic of Prof. Shattuck's lecture was "The Lost Comedian: Marcel Proust." Prof. Shattuck undertook in his talk to vindicate the name of the famous French novelist who Mr. Shattuck feels has been misrepresented by both critics and authors alike. He called Proust, "the most unread modern classic;" for, although the latter has been placed alongside such great modern authors as D.H. Lawrence, James Joyce and others, his books have never received quite the amount of public attention that other authors have. Professor Shattuck attributed Proust's lack of readership to his frequent verbosity and long-windedness, the slow pace of his novels, the questionable and sometimes rather obscure content of his novels (e.g. his concern with homosexuality), and his tendency to break down characters rather than develop them. Proust's works have seemed very depressing to many. Edmund Wilson referred to **Remembrances of Things Past** as "one of the gloomiest books ever written."

Mr. Shattuck however, takes a very different view of Proust's work and instead sees such a book as **Remembrances of Things Past** as possessing an inherent comic quality which balances off the tragic elements of the book. Moreover the comedy in Proust's work is not just a form of comic relief or a protective device which enables him to speak about such forbidden topics as homosexuality without fear of censorship; it is an integral, organic part of Proust's writing style which cannot be detached from the story.

Professor Shattuck discussed at length the themes and literary aspects of **Remembrances of Things Past**. He also dwelt on the various aspects of comedy which Proust uses in the story: comedy of language, of character and of situation. Using Proust as an example he finally pointed out that one could not drop books wholly into either the tragic or comic category. The tragic and the comic are actually inseparable and are present together in any work of literature.

Since 1905

The Middlebury Campus

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Power to the People

The Kill-a-Watt Symposium

By NANCY PRICE

Only eleven people turned out Monday night, January 15 to hear a five-man delegation from the college's business administration discuss campus consumption of electricity and heat. The main purpose of EQ's symposium "Power to the People: Kill a Watt Today" was to inform the student body of administrative efforts to curtail energy use and to get suggestions from the students of other changes that might be made to aid this cause.

Mr. Ross, the business manager, stressed that the most important area in the fight against energy waste was student cooperation in getting at trouble spots. He said that students would be more willing to submit suggestions for further improvements if they were made aware of those already completed.

Among the most recent changes has been a new pool filter which can be turned off at night and over vacations, the reduction in wattage of seventy lightbulbs in the Fieldhouse, and the installation of timers in the twenty-two dryers on campus to prevent them from operating between the peak electrical consumption hours of four and eight. Mr. Ross noted that in the past twelve months, average electrical demand has been cut by ten percent and average consumption cut by fifteen percent.

Despite the small student turnout, a lively discussion followed Mr. Ross's short talk. It was emphasized that devices which generate heat, such a toasters, hot-pots, and refrigerators consume much more electricity than devices which just generate light. Suggestions were made

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The Horror Film Festival—

Concept and Definition

By ROBERT E. KELSEY

THE THEORY

As many critics have observed, the horror film tries to make us, the audience, accept death as the natural and desired end of life. It does this by acknowledging out of fear of death and thrusting it upon us as we have never seen it before, by "distorting the fact of death into all possible contortions to help us see its simple and natural reality."

The presentation is usually grotesque as death is distorted in the mirror of cinematic irreality, frightening us out of fear. This, of course, is the most direct dose of Aristotle's famous purgative. The central figure of the horror film (monster, vampire, ghost, or ghoul) suffers for us in his failure to die, or his frenzy to live, and his final destruction on the screen is our salvation from his evil (unnatural) fixation on life.

The post cinematic message overlines the visual experience with the comfort of his release, our heavy relief that he has at last been saved, and we through him, by being driven into **permanent** death - the natural end of all things. That this implies "mortality" is obvious; the films are presented as show and tell solutions to the very paradox of life which makes them pertinent to our own feeling of horror for the unknown, and, in all its mystery, for the forbidden.

It is as a reincarnation of the devil, a constantly emerging cycle of universal evil. His is the **lust** for life, the unnatural pursuit of permanence, hence he becomes the dangerous master of darkness who leads away from bad by appealing to the lust lurking within every man.

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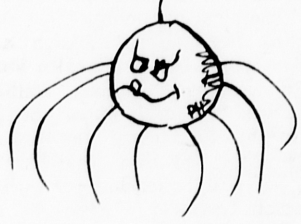
CINEMA '73
PRESENTS
THE HORROR FILM FESTIVAL

January 26, 27, 28
Dana Auditorium

Revised Schedule



Program #1
Friday, January 26

8:00 p.m. **Vampyr** — Dreyer
9:30 p.m. **The Horror of Dracula** — Fisher
11:00 p.m. **The Fearless Vampire Killers** — Polanski

Program #2
Saturday, January 27

2:00 p.m. **Blood of the Beasts** — Franju
Mechanics of the Brain — Pudovkin
3:40 p.m. **Flaming Creatures** — Smith

Program #3
Saturday, January 27

9:00 p.m. **Invasion of the Body Snatchers** — Siegal
10:30 p.m. **Day of the Triffids** — Sekely

Program #4
Sunday, January 28

2:00 p.m. **Kwaidan** — Kobayaski

Program #5
Sunday, January 28

7:00 p.m. **The Beast With Five Fingers** — Florey
9:00 p.m. **Night of the Living Dead** — Romero

Series Ticket $4.00. Also limited admission at $1.50 per Program, with the exception of Program #4 which is $.75.

MIDDLEBURY CAMPUS

the middlebury campus

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MIDDLEBURY CAMPUS

UVM PROF DESCRIBES MARIJUANA'S EFFECTS

By CAROL MILLER and DIANA MYERS

On January 16, Dr. Richard Musty, an assistant professor of psychology at the University of Vermont, spoke on the effects of marijuana extracts on brain function and behavior. Approximately seventy-five students attended the lecture in the Munroe Lounge.

Dr. Musty began his presentation with a brief discussion of the history of the cannabis sativa plant. The appearance of the plant for various uses was first noted around 5,000 B.C. in China. Originally employed for medicinal purposes, the French began using it in the nineteenth century as an intoxicant.

Laws restricting the use of marijuana were legislated early in the twentieth century due to a common belief that use of the drug led to heroin and hard drug use. Dr. Musty disclaimed this fallacy later in the lecture.

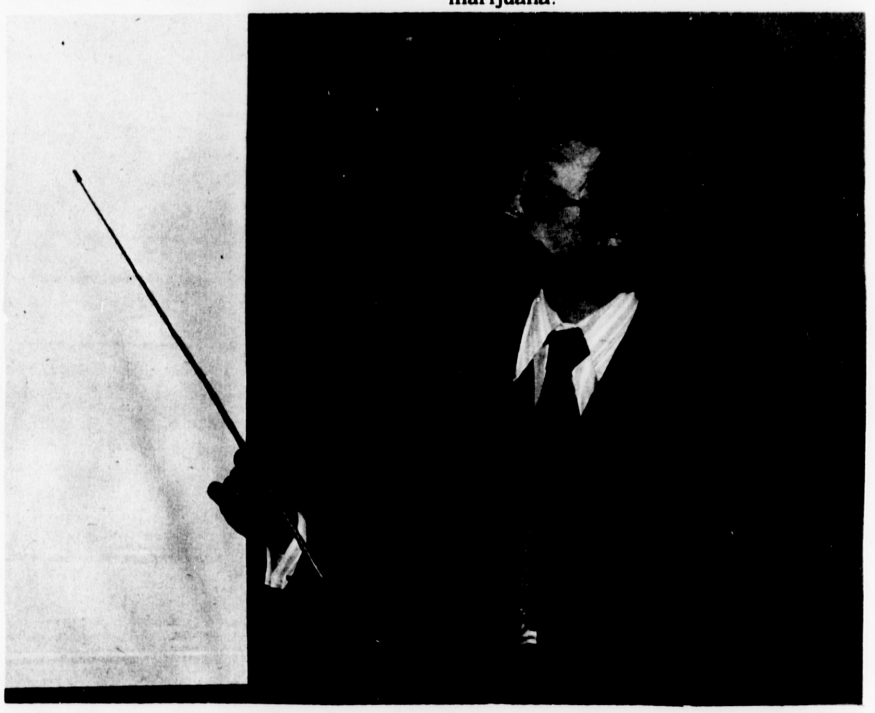
The audience was then enlightened as to what age groups used cannabis, for what purposes they used the weed and what the penalties for usage were in various countries. It was surprising to learn that users in the Peoples' Republic of China are subjected to life imprisonment or death, while in South Africa, no penalty is imposed at all.

The main body of the lecture was a detailed analysis of various experiments on the effects of tetrahydracannabinol (THC) on rats. THC is the active intoxicating ingredient in marijuana.

Bill Saxbe of the University of Vermont was given credit for the initial ideas. Unfortunately it soon became clear that nothing conclusive had been proved by any of the experiments.

Dr. Musty spoke on most of the conventional conceptions about marijuana and its use. He mentioned its affects on aptitude, hunger, pain, sensitivity and others, yet finished each segment of the talk by admitting that no significant results were shown by the statistics. It is also unclear how closely the reactions of rats to alien chemicals may be assumed to parallel those of humans.

It was an interesting but disappointing lecture. Dr. Musty's remarks were of technical value, but revealed that current research is still insufficient to produce definitive statements on the effects of marijuana.



Dr. Musty speaks inconclusively on the cannabis sativa plant.

UAW's Frank Wallick... The Nader of the Working Class

By JESSE ISHIKAWA

"100,000 people are dying per year from something which can be traced directly to occupational hazards," Frank Wallick told a handful of students last week in Proctor Lounge. Wallick is the editor of the United Auto Workers "Washington Report," and a self-proclaimed "fanatic" on the subject of occupational safety and health.

In the EQ-sponsored talk, Wallick said, "I used to get excited about the redwoods and the Alaska pipeline, but I soon realized that the environments my people were working in were a lot more horrendous than the ones the Audubon Society was talking about."

Wallick labeled noise pollution as the single most important hazard facing the American worker. Noise, he said, not only causes hearing and mental difficulties, but strokes, heart attacks, and breathing problems as well. The present standards allowing noise levels up to 90 decibels "condemn about 15% of the working population to hearing losses," he said, noting that 80 decibels was generally considered to be the highest "safe" level.

Wallick quoted studies indicating that most workers were not aware of 75% of the dangers accompanying their jobs. He said that "many people, for instance, can be exposed to asbestos and not be affected by it for fifteen to twenty years." Other on-the-job hazards he mentioned included dust and chemical poisoning.

The new Occupational Health and Safety Act which set new health standards for working conditions, Wallick asserted, was "the most important law passed in this field since the Wagner Act." He added, however, that "we're spending less than two dollars per worker to implement this act."

Wallick said that "there's been a lot of fatalism among working people, because smokestacks have generally been associated with economic prosperity...Working people feel that modern society is taking advantage of them." He said, however, that these attitudes were changing because "people are starting to believe that there are ways to go to work in the morning and not shorten their lives."

Although Wallick noted that Sen. George McGovern used the issue of occupational safety fairly successfully in the Ohio primary, "not one person in the House or the Senate has taken the issue of work-place environment and said 'this is the most important issue facing the American people'."

Wallick said that while workmen's compensation programs were designed to "force employers to provide working conditions which would not cause illness or injury," employers "find it cheaper to pay compensation claims than to improve working conditions."

Regarding the relative passivity of labor unionism today, Wallick said that "it has got to renew itself or else it'll shrink on the vine." He pointed out that labor was taking on a more activist stance due to the influx of younger workers into the movement. The defeat of Tony Boyle in the recent United Mine Workers election, he said, was indicative of that new mood.

Frank Wallick is the author of **The American Worker: An Endangered Species**, and is currently working on another book dealing with workmen's compensation.

Midd Senior Focusses on Outstanding Conservationist -- David Brower

By POLLY HALLETT

Thursday, Jan. 18, as part of the Winter Term Lecture Series, Peter Goodwin, '73, gave a lecture and slide show entitled, "David Brower - the Archpriest of Conservation." About forty people were present in Munroe Faculty Lounge for this event.

Goodwin described Brower as the most important person in the conservation movement, taking a quote from Stuart Udall, who called Brower, "The most effective single person on the cutting edge of the conservation movement."

The slides were included, said Goodwin, "to give an idea of what Sierra Club books do." These slides were taken on Goodwin's hiking trip through the North Cascades, an area saved from the timber industry by David Brower.

The basic premise for the conservation movement is that "humanity lags behind technology" and the assumption that "man is not transient; resources must be saved for future use." Brower takes this further when he says "98% of the U.S. is not wilderness, 2% of this is under pavement. The remaining 2% wilderness must be saved."

Goodwin briefly outlined the Brower "gospel": "Technology must do more with less" (Fuller), "What is the good of the house without a pleasant planet to put it on?" (Thoreau), and "We have met the enemy and he is us" (Pogo).

Some Brower originals were also included: "Technology is driving through the world's resources at 128 mph, and is accelerating.", and "Technology can flatten San Francisco and make two Los Angeles's in a state that only deserves one

Goodwin also described the paradox of conservation and how it affected him personally. "If people come in and see areas, they will get interested and try to save it from being spoiled, but even their coming in has spoiled it a little." One case of public neglect was that of Glenn Canyon, now Lake Powell thanks to a dam. Brower lost that fight, but prevented the building of three other dams. However, in gaining public support, Brower's behavior was construed as lobbying, and the Sierra Club lost its tax deductible status. So, although Brower saved parts of the Grand Canyon, he lost his Sierra Club executive position.

Peter Goodwin

Goodwin continued, "In my trip along the North Cascades, there was a problem. You don't want to see anyone, but if you don't then no one is thinking of what you are...the beauty and need for conservation of the land." There is the additional dilemma of the land itself. Along the North Cascades, firewood is not replaced quickly enough to support a large number of campers. Another example of too many people is Ship Rock.

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a voice in the darkness on the MCABre issue

By JOHN RATHMAN

I, too have some criticism of the activities board and not their racism, sexism, or power, but something much less vital, their taste. The board seems to have represented for the past two years a scion of mediocrity, which could be justified if it matched the almost equally mediocre taste of the campus body. But no, indeed these two chains of mediocrity almost never meet, and the campus goes to what is offered out of habit "like a dog to its vomit."

Sixthly, with the resources available to it the bored seems to do an immense job of distribution of funds to 1) organizations tha have no right to exist, much less be subsidized as part of the general interest on campus (is it their place to take our student activities fee and support such activities as the Howard Burchman circus, which I will admit was entertaining— certainly more so than the mime troupe (?) this fall in Johnson, which represented a loss to the board of slightly more than the entire yearly budget of the Theater Workshop—but I digress); and 2) to organizations which by rights should be supported by sources outside of the MCAB, but cannot, because there are no outside sources.

I should like to suggest an administrative check (at some high level) of MCAB's priorities, and perhaps a student poll, with results released showing the desires of students for their own entertainment (if this would not be too embarrassing).

IN DEFENSE OF MCAB ...

The Members Speak Out!!

The January 18 issue of the **Campus** contained an article in which Bill Reedy attacked the MCAB both from the standpoint of what he considers to be its ideology and the supposed pep-rally mentality of the programs its presents (insinuating the pep-rally mentality of the actual Board members). I feel it is necessary to clarify a number of points raised by Mr. Reedy to avoid a possible misunderstanding among students about the purposes of the Activities Board.

(1) In opening his article, Mr. Reedy speaks of the "enormous amount of power exercised by the Activities Board." Financially speaking, this statement is quite true. The budget of the Board is the largest of any student organization on campus and is funded not by the Student Activities Fee, but by the College itself. However, we are not answerable only to the administration, as Mr. Reedy states. Despite our large budget, we are the **only** student organization that **must make** a certain amount of money (about $9,000 per year). This is not to say that we are dominated by money, but that we must be conscious of it—in a way very different from any other organization on campus. If this $9,000 is not taken in during the year, the deficit is deducted from the budget of the upcoming year. Consequently, we must take into total consideration the interests of the College Community in presenting programs, in order that we **do** make back our $9,000. If what we present does not meet with student approval, we would not be able to make back that figure. Thus, this provides us with a monetary check on our power, exercised in an indirect, if you wish to call it, way by the student body.

(2) The Board feels that there is nothing wrong with having a good time, and that there is a psychological need among students for pure recreation and entertainment. In this sense many of the activities and events that we present are "escapist" as Mr. Reedy states. Everyone had the need for diversion and interaction with people on a totally informal level, and to this end our Social and Recreational Committees strive. Diversion from the pressures of study and the like is necessary at any college. What person can do without any sort of a respite or diversion?

(3) It must also be remembered that there are special interest groups on campus with fairly large budgets, and that these organizations exist solely to provide activities that emphasize social, racial, and sexual concerns. If these organizations did not exist, the burdent to provide more programs within these areas would be ours. Ours is not the responsibility to duplicate events. In planning our programs, we attempt to take into consideration what every other organization here at Middlebury is presenting. If we see a gap present, it is our task to provide something toward that end. In striving to meet this goal, the Board in the past has financially helped these more specifically oriented groups and remains actively interested in doing so. Each term we co-sponsor the Blackout Dance with EQ; we aid in Black Week; we aid the Women's Union; Student Sex Counselling Service; the Concert, Film, and Drama Series; Drama productions; the Bridge Club; the Bandroom; and various academic departments in arranging for speakers, etc. These are just to name a few of the organizations which we help, so that they are able to provide the college with something it might not have the chance to get otherwise.

(4) It is with Mr. Reedy's next points that the Board takes most issue. He speaks of the need for a series of activities which would interest Black students and that the selection of Stephanie Palmer as a Board member was a token gesture, seemingly to appease Black students. We of the Board recognize the need for more activities and programs geared twoard Blacks here at Middlebury, but in the past the question has been one of not really knowing how or what to do. There is definitely a gap between Black and White students at this college and it is to this question, which Stephanie by being on the Board, could adress herself. With Stephanie lie our hopes for bridging that racial gap now present. I think I need say no more on this point.

Again we take issue with Mr. Reedy's allegation that that Activities Board is somewhat of a sexist organization in always bringing predominantly male speakers, entertainers, etc. to the college. Most people do not realize that MCAB

continued on p. 15

PILOBOLUS DANCE THEATRE

a sense of humor, a sense of beauty, and a sense of motion

By JOHN RATHMAN

Reviewers, such as my humble and dremchrom (sic) self, take a perverse delight in seeing a flawed performance, as it gives us something to attack. After all, what can you do with a perfect performance but sit back and enjoy it, or describe it to those malfortunated who might have missed it, wherein it loses 93.5% of its beauty, or rave at great length at its virtuosity, to the boredom and bewilderment of all?

My mentor and idol, G.B. Shaw solved the dilemma by mentioning the good in passing and dwelling on the bad - but he was fortunate in always finding something bad. In this case, it is unfair to criticize the technical, because Pilobolus is a touring group, and with that recourse forbidden, there is little for me to say.

For the **Pilobolus Dance Theater**, which appeared here January 13th, was impressive. I know little about dance, but can still be suitable impressed by the physical beauty of these men as they formed impossible sculpture on the stage, affecting the audience in a rare way for dance — for these four men (Robby Barnett, Robb Pendleton, Lee Harris, and Jonathan Wolken) dance with a sense of humor which moved the audience to laughter, and a sense of tempo that exploited each effect to its optimum.

Their performance was enhanced by Jon Appleton's music, and Lee Harris' lights, each adding a dimension of forced unreality that brought the dance closer to surrealism at times, moving sculpture at others.

The program was essentially the same as that performed here last March, but showed an increased professionalism and ease that earned Pilobolus their second standing ovation in as many performances here. Their new numbers showed the same togetherness as the old, but relied more on gimmick than pure dance.

Pilobolus Dance Theater—"increased professionalism and ease"

Anaendrom, the first of the new numbers, involved insect-motif and shadow play - when odd people do odd things in dim light the effect is heightened, and these spiderant-people were almost etherial.

Ocellus, the opening of the second part, was the one that started me on the sculpture binge - **Pilobolus** were all dressed in uniform orange, which gave them a sense of anonimity, as they formed and reformed in a compact group along just one place of the stage.

Syzygy, Lee Harris' solo, was a survey of abrupt and mechanical movement, culminating in the all-consuming steam shovel.

Pilobolus conducted a workshop in their kind of dance for the week proceeding the performance, which was well received by the adepts on Campus. Those untutored, such as I, also went. We were encouraged to force out bodies to do the impossible in the name of art and health, and after receiving nothing but kind aid, slunk away in self-depreciating embarrassment.

Working with them on tech crew was a similar experience of awe in the face of expertise. Lee Harris, the tech director, knew what he needed and, with good cheer spurring the crew on to unprecedented efficiency, realized what I thought to be an intriguing set of lighting effects.

MIDDLEBURY COLLEGE...

the Broadway of Vermont ?

By JON LONOFF

Middlebury, with little effort, has become what could be called a "thriving theatrical community," with nine productions scheduled for the coming weeks. What can explain the surprising productivity? The classes of '75 and '76 contain a very enterprising group of actors, directors and technical people. In addition to an enthusiastic throng of participants, the increased availability of the Hepburn Zoo, a little theatre, now provides space for many small-scale productions.

The student production of "You're a Good Man, Charlie Brown," and the English-Drama department's production of Strindberg's "A Dream Play" have already passed into posterity and under the scrutiny of **The Campus** critics. Two more productions have surfaced since, both presented in the Zoo. A few words on them are in order:

"A Program of One-Act Plays" came out of ED 245, Professor Erie Volkert's acting-directing class. The quality of the five one-acters ranged from very good to not-so-hot, but the evening was entertaining (a good time was had by all, etc.) and several actors emerged in fine performances: Lloyd Davis (Pirandello's "A Man with a Flower in his Mouth") and Juris Stuyk (Ionesco's "The Lesson") gave outstanding dramatic performances and Nancy Burns ("Adaptation"; "Chamber Music") proved herself an able, intelligent comedienne.

At the beginning of winter term, Andy Bloch presented his senior thesis, a dramatic adaptation of Gogol's "Diary of a Madman." The hour-long, one-man-show lent a great deal of depth and pathos to the work. Andy created and controlled hysteria that built with intensity. Not flawless, but a powerful experience.

What's on tap in the near future? With the help of Theodore Shank's book, "A Digest of 500 Plays" and those involved in the productions, herewith described are the tentative projects coming up:

John Brown's Body. The history department will be presenting the Stephen Vincent Benet poem in a dramatic reading. The long poem is about the American Civil War, in which the slavery question and abolitionist John Brown's raid on Harper's Ferry serve as an epic theme to portray dramatically many aspects of life in the troubled 1860's. Richard Bayer and Jackie Shepard are being advised by Bruce Catton in this, their senior project. "It's gonna be wonderful," confided director Dick Bayer. "It's mixed media: slides, music, narration, acting vignettes. Bring the kids." Bring them to the Zoo, January 29 - February 1.

Miracles and Everyman. This production is a new interpretation on three medieval morality plays: "Abraham and Isaac", considered the masterpiece among English medieval plays; "Noah and the Flood"; and "Everyman", about a man who searches for a companion in death ad only a character named "Good-Deeds" will go with him.

The new interpretation is described by Professor Erie Volkert, the director: "Taking their cue from the craft guilds and professional performers of "Everyman", the actors will transform themselves into modern circus performers who give their contemporary interpretation of these ancient plays. The set is a constructivist tower of pipes and platforms, designed by Cap Potter, suggesting the complex rigging that is inherent in every performance under a circus big top. The cast is headed by Chris Barron as Everyman, Juris Stuyk and Craig Simmons as Abraham and Isaac, and Joe Ochman as Noah (and, I suspect, as the flood). Faith Gulick supplies the dances and Tim Rowe the music. Abraham and Isaac meet Barnum and Bailey January 30 through February 1, in Wright Theatre.

Endgame is Samuel Beckett's rather enigmatic ode to doom. The final stage in chess, when only a few pieces remain on the board and mate is near, is called 'endgame.' Though there is playfulness in the sometimes farcical action and in the startling juxtaposition of statements, this barely alleviates the mood of futility and inescapable doom: "You cried for the night; it falls: now cry in darkness." This puzzling work will be directed by the equally puzzling John Rathman. The cast of four includes Emily Cushman, David Kester, Patrick Reagen and John Whittaker. It will be presented in the Zoo on February 15.

The Bacchae. This Euripedes classic is filled with frenzied Bacchic revelry led by a vengeful Dionysus. The work poetically

Andy Bloch as the indecisive Dane, Hamlet.

careers from voyeurism to orgy to murder to insanity. This weird and awesome play creates a mood of mysterious excitement and exhilaration and contains some of Euripedes' finest poetry. God-knows-what the classic will become at the hands of student director Newton Lewis, but we'll find out February 22 in Wright Theatre.

The Time of Your Life is an all-star production of what one cynic has called "William Saroyan's valentine to humanity." Senior Ted Morgan, who is directing the student production, talked about the play: "Set in 1939, between the depression and the war, the play presents an optimistic and sentimental view of Americal life. Ordinary people inhabit a San Francisco bar and through their words and actions life becomes good, love can flourish, and evil has no place. It is a whimsical comedy with a concern for ordinary people and the simple values of life." The Pulitzer Prize winning play plays from March 15 to 17.

Patience. The music department will be staging this Gilbert and Sullivan operetta. Senior Tim Rowe had this to say about it: " "Patience" hilariously satirizes the excesses of the Victorian aesthetic revolt, centering around two poets who are relentlessly besieged by a faddish pack of recently converted society matrons who fancy themselves 'aesthetic.' " The production, the proceeds of which will go into the music scholarship fund, reveals a curiously up-to-date theme and includes a cast of 30 and a 26 piece orchestra. John MacDonald and Tim Rowe are directing. The leads include Loring Starr as Patience, the simple milkmaid; Meredith Parsons as the ample Lady Jane, Leader of the Matron Pack; Steven Avey as Archibald Grosvenor, an Idyllic poet; and Tim Pehta as Reginald Bunthorne, the cynical fleshy poet." Performances are scheduled to begin April 19.

L'Avare (the Miser). The French department's Simon Barenbaum will direct this Moliere comedy following the success of the delightful "Tartuffe" which was presented last spring. Assistant director Charles Callanan described the plot: "It deals with Harpagon, a widower, who allows his miserliness to rule his every action which frustrates his children and makes him dupe to those who recognize his all-consuming foible. When asked to choose between love or money, he takes money and with it, loneliness." It goes on in the Zoo, April 26-28.

Volpone or **The Fox**. Ben Jonson asks the musical question, "Can moral decadence be funny?" From Volpone's opening lines, "Good morning to the world and next my gold," to the final speech of a Venetian magistrate, "Let all that see these vices thus rewarded, take heart," the play moves against a background of greed. The sordid underside of Renaissance man's lust for life is revealed as Volpone, with the help of his servant Mosca, feigns mortal sickness and so tricks several rich men into pledging him their wealth in the hopes of inheriting Volpone's estate and fortune. Bart Teush is directing. The exciting production will run from May 3 to May 6 in Wright Theatre.

A Program of One-Acts. Once again, Erie Volkert's spring term acting and directing class will present a series of scenes and one-acts. To give you some idea of what the performance will be like, this is the concept of the course: A seminar in which a Greek Tragedy, a Shakespearean Tragedy, a Shakespearean Comedy, a comedy of manners and a melodrama will be studied in relation to acting and directing problems. Final projects, in which each student will take part either as director or actor, will be presented in the Zoo, May 10-12.

These are only the productions I've gotten 'official' wind of. Rumors circulate that other plays, including a musical version of "Who's Afraid of Virginia Woolf" (aptly titled, "Woolf"), may descend upon unsuspecting Middlebury audiences. The Zoo, in any event, is now organized to mount, fund and house any theatricality a troupe might like to present. You are encouraged to see Mary Sawyer or any member of the Theatre Workshop, a group of students interested in getting everyone who wants to involved in the theatre at Middlebury.

In "You're a Good Man, Charlie Brown," Nancy Burns as Lucy queened it over young Linus, played by James Myers.

Bread & Puppet Theatre

Searching for Drama Without Words or Plot

By DUANE KLINE

In late September, I went with a group of friends to Goddard College to see the Bread and Puppet Theater put on a show of three short plays. The two new plays we saw were excellent examples of the type of work which I had come to expect from Peter Schumann's group. They were organized around the simplest possible plot which was delivered by a single narrator with the utmost economy of word and inflection.

One piece on Attica was highly political in content, and yet remained free from propaganda or polemic as nothing else concerning that sad event has. The perfect timing and simplicity of these pieces drew a direct emotional response from the audience, which is unusual at a dramatic event today, since audiences tend not to become involved but to watch.

A month or so later, we went back to Plainfield to see Bread and Puppet's new piece, "That Simple Light May Rise Out of Complicated Darkness." This play was unlike any of their work I had seen. There was a general agreement among the people I was with that they had enjoyed the show but that was as far as anyone would go. After several months, many revisions and a new second act, "That Simple Light.." seemed to leave much of the Middlebury audience with a similar reaction. Those who saw the show for a second time felt that it was better defined than before.

I spent Thursday and Friday before the performance working with the group as one of the large chorus of cloaked figures in the play. Speaking from this double viewpoint, I feel that there are a number of observations which will help put the play seen at Middlebury January 5 in its proper perspective.

"That Simple Light..." is a work in transition. It was a vastly different play several weeks ago than it was in November, and the day after the Middlebury performance Schumann made several cuts and changes in the play. There is also a third segment projected for the future.

In order to get the show to Middlebury at all, several compromises in staging were accecpted which hurt the quality of the performance. Probably the most important problem was the use of Wright Theater for the play, instead of McCullough Gym. Peter Schumann described the play as "a huge movement peice". Wright Theater simply was not big enough to hold the necessary movements of the play. This led Schumann to say at one point, "We can give you only a sketch of our play here." Another problem was the lack of adequate rehearsal time with the Middlebury students who comprised the chorus.

These problems came up in the monumental two month fight that was necessary to bring Bread and Puppet Theater to Middlebury. Though the compromises that had to be made were regrettable, they were acceptable. What was most disheartening and unacceptable was the antipathy and lack of cooperation towards the venture by the student and administrative officials of the school.

One of the complaints expressed about the show was that the timing seemed to be bad, causing the show to drag at points. It might be interesting to note that in working on the show the timing seemed much closer to being "right" than on first viewing, and with some editing I feel the rhythms of the play will become clearer to the audience.

The most important problems arise from the attempt to create a large dramatic piece with dialogue or conventional plot. Despite the "puppet show" format, this piece has more in common with Peter Brook's recent experiments than with Punch and Judy. In this respect, it is perhaps neither wrong that the audience was bewildered by the play nor is this a sign that it is a bad performance, or play. It will take some time before we are able to fairly judge the merits of such a show.

In eschewing plot and dialogue, Schumann has taken away our conventional and safe basis for judging drama. The audience finds that without the literary element it cannot take an objective stance in relation to the play by merely analyzing language, plot and character. The audience is forced to either embrace or reject an emotional response to the dynamics of movement and suggested forms without recourse to convention or logic.

To do this Schumann has gone to a variety of sources for an unusual mixture of materials in the play. There were brief suggestions in the play of Goya's Cinco de Mayo and Alice in Wonderland. At several points, elements of Japanese Kabuki theater were used very effectively.

The atmosphere was a primitive one complicated by hints of the world of electronics. (At Goddard the scene involving the television was done with the real thing rather than a puppet.) Primal impulses were mixed and confused with cultural gestures creating a truly "complicated darkness".

Movement out of this darkness resolved itself in dance which in turn brought physical relief to the audience and dissipated tension very effectively and dramatically. Since earlier movement in the play had been restricted and or violent the freeing of movements at the end of the first part is a tremendous change comparable to any plot resolution in a traditional play.

In the second part, the actions and movement become more organized and the vestiges of a story line appear, and are submerged again to be resolved again in a celebratory dance. This act is the newest and had the least rehearsal for the Middlebury performance.

The results showed the need for more work on this part. From working on it and watching this segment from the wings, I feel there are strong structural rhythms in the piece which did not always come out in the Middlebury performance.

The second part would have been helped greatly if it had been done on a surface in the same plane as the audience without the artificial boundary of the stage, thereby bringing the action physically to the audience.

For the time being it is enough to say that the show in itself was enjoyable to enough people to make it worth bringing to Middlebury. I hope that it will be possible to bring the Bread and Puppet Theater back in the spring for a more conventional show.

Andrew Austin Merdek, 1972 Middlebury graduate and former Editor of *Frontiers*, confronts listeners at a reading of his poetry on Wednesday, January 17.

Searching for Plot Without Worlds or Drama

By JOHN RATHMAN

The dramatist, like all other artists, is searching for the "truth"—which exists in several different versions. And as the first glimmerings were acknowledged as incorrect, it is quite likely that over the last few years the theater has been able to discover—or to create, which comes to the same thing—several new dimensions of eternity.

Last Friday, January 5th, the Middlebury audience was priveleged to see the new show of the Bread and Puppet Theater, "THAT SIMPLE LIGHT MAY RISE." It was a completely worthwhile experience, if not a total success, for Peter Schumann is a brilliant director, with a cinematic eye for effect and an excellent feel for the tone of performance that his group tries to achieve.

So he and his group arrived the day before the performance to be crammed into a space obviously too small for the size and scope of their show, and given a group of students to rehearse into a chorus. And once given these obstacles, he overcame and put on a coherent and involving performance.

In all the arts there is a distinction between the mere physical artistic faculty (consisting of a very fine sense of color, form, tone, rhythmic movement, and so on) and that supreme sense of humanity which alone can raise the art work created by the physical artistic faculties into a convincing presentment of life. Schumann approached a more difficult problem—coming to a convincing presentment of 'eternity.'

That Friday night, the audience approached Wright with some impresions of what they would see, first from **Midd Week's** quote of Mel Gussow (whose opinion is worth little to those who heard him speak at the end of last term) who saw the puppet theater as a one-expressioned statement of suffering, also from the simple block-prints of a complicated darkness that constituted their advertising.

The audience arrived in the 3 degree air and settled into their igloos and quonset huts to brave the elements until the theater opened, which was not until ten minutes after curtain time and Mr. Schumann had finished giving his cast and chorus a warming pep-talk.

Perhaps this delay was meant to build up enthusiasm, or it served as a John McLaughlin-prepare-yourselves-for-a-unique-experience-pause, or merely to advertise that this was going to be an unconventional experience, but he did succeed in freezing a large part of the audience.

But Schumann realized this and gave the audience a small tast of eternity to thaw out and appreciate the beauty of the Rocky Mountains. Here was first seen the division in the audience: some people can watch a sunset for a fairly long time; others can appreciate a work of sculpture in an exhibition for a third of an hour; and some people can watch a kinetic sculpture move on stage for four minutes and still want to watch it longer--while others in the audience begin to rustle programs (the second act was mysteriously cleansed of program-rustlers).

For some reason, the Middlebury audience seemed unwilling on the whole to accept a puppet-show on stage that merely presented a series of images to an audience. They would not make the "leap of faith" (or look past the barriers of traditional drama) that makes a movie like **The Devils** or the Bread and Puppet people worthwhile.

Once this barrier has been overcome, the audience can appreciate a work **outside** of its meaning, and once this step is taken, the audience can appreciate a show without meaning.

Contrast Bread and Puppet with Pilobolus. Both were very exciting and engrossing shows, working outside of meaning, presenting a set of efforts on stage. Pilobolus used movement, Bread and Puppet a set of tableaux. Pilobolus used color, Bread and Puppet used tones of black and grey. The audience gave Pilobolus an enthusiastic response, for their sensibilities were prepared—they knew that dance conveys no overall meaning, while some skits were comedic over short periods (i.e. Walklyndon).

continued on p. 11

Editorial

on skiing:

the middlebury campus

It is common knowledge that many Middlebury students come here at least partly because of the College's proximity to the Vermont ski areas. Indeed, a local proverb proclaims that the January Term was arranged so that both students and faculty could spend their time skiing.

My impression is that the skiers assumed that they would be doing their skiing on the ski slopes. Little did they know that whenever there is snow on the ground, the College "family" (administrators, faculty, staff, and students alike) participate in a daily program of compulsory skiing and skating on the College roads and sidewalks.

First, there is a nearly continuous relay activity known as "Getting to class, the office, or anywhere," in which all of us are forced to participate. This challenging recreation consists of shuffling along as best we can, studying intently the ice directly in front of our feet as we search in vain for a toehold. If you happen to be one of the five blind students on campus, or one of many on crutches, then you have an added challenge.

For those who are fond of such pastimes as riding over Niagara Falls in a barrel or catching piranhas with one's bare hands, there is the walk to meals down Painter hill to the SDU's, which features gale-force winds and a steep slope in addition to the drifting snow and icy paths found everywhere on campus.

The time to shovel or brush snow off of such treacherous paths is *during* the storm, *before* the 4000-or-so feet on campus have had a chance to pound it into two inches of ice. The strange machine which the College uses to "clear" the walks, and which I suspect is euphemistically referred to in its sales brochure as a "revolving snow brush," becomes merely an "ice polisher" when used *after* the ice has formed.

I admit that so far this year the snow has had the unbounded temerity to fall during the weekends when the Buildings and Grounds staff is a mere shadow of its normal, work-week self. Saturday's snowfall is, therefore, first attacked on Monday morning—much too late. Still, I feel that some arrangement could be worked out to enable the College to be prepared for storms at any time.

Buildings and Grounds has had a difficult time in recent weeks. Too much heat in the dorms, too little heat in the dorms, power failures, and other problems have all been handled with dispatch. The crews are to be commended for their overall performances.

Since the College is liable for personal injuries incurred on College property, however, I am surprised that Buildings and Grounds does not do a better job in the area of snow removal—an obviously hazardous situation.

Also, in an ironic way, Buildings and Grounds is making its own job harder through its present method of dealing with ice—that is, throwing sand on it. For the sand is tracked into all College buildings. There it becomes the bane of the custodians' existence as it digs into linoleum and rugs. If the snow were *removed* before it became ice, the sand would obviously be unnecessary and the College's rugs, floors, janitors and maids would last longer.

Until such a course is taken, I assume that the College will continue to quake inwardly (the College never quakes publicly) at the thought of the possible broken bones, concussions, heart attacks, and so forth. And we all must continue to ski-skate around the campus at risk of our lives, in one more epic battle of Man against the Elements.

R. O'N. D. Jr.

RECORD REVIEW

Duane Allman: An Anthology

By MARK HOWER and TIM COUNIHAN

Duane Allman: an Anthology is an attempt to trace the development of Allman into the superb slide guitarist he eventually became. Despite the extreme brevity of his career and the absence of any recorded material from his relatively primitive years, it succeeds very well. Only one song can be considered a lemon, and several of the previously unreleased cuts from before his days with the Allman Brothers Band are on equal standing with anything he has ever done.

Specifically, the lemon is "Hey Jude" by Wilson Pickett. It's inclusion is understandable in that it was an enormous success, but Allman isn't heard until near the end, and then doesn't have the fire usually associated with his playing. A B.B. King medley done by Hourglass (whose members included both Allman brothers), was recorded at roughly the same time as "Hey Jude" and has guitar from Duane so much more dynamic that it is hard to believe it comes from the same person. Both this song and "Goin' Down Slow" (vocals and guitar by Allman with some studio people backing him up) haven't been released prior to this record.

In the case of the B.B. King medley, it is unfortunate that it hasn't been heard until now; in the case of "Goin' Down Slow", it is unforgivable. Recorded before the formation of the Allman Brothers Band, Allman plays the song on a level that is equal to anything we have heard either on record or in concert. His vocals are a bit weak, but without any other musicians in his class to contend with, he is free to play his best without stepping on anyone's toes, and his best, even at this early stage, is among the best that exists.

There are a number of other cuts from his studio days, notably Cowboy's "Please Be With Me," Boz Scagg's "Loan Me a Dime," and Jonny Jenkin's "Rollin' Stone" which exhibits some very nice acoustic slide guitar from Allman.

As quoted in the accompanying folder, "He (Allman) was one of the very few who could hold his own with the best of the black blues players. And there are very few—you can count them on the fingers of one hand—if you've got three fingers missing." If Allman is one of the remaining fingers, then Clapton is the other.

"Layla," the title song of the Derek and the Dominos album on which both Allman and Clapton appeared, is included, and is an excellent song.

However, if the object of this collection was to show Allman's ability and versatility, it might have been much better served with "Have You Ever Loved a Woman" of the same album. Nit-picking perhaps, but "Layla," excellent though it is, does not bring any one person's performance to the fore, but rather is extremely tight work by the Dominos as a whole. On the other hand, "Have You Ever Loved a Woman" contains blazing solos by both Allman and Clapton, with a good foot-stomping beat rarely heard in Allman's music.

Also from Allman and Clapton is a Walter Jacobs piece "Mean Old World" (again previously unreleased) recorded during the Dominos' sessions, with both playing good acoustic slide guitars and with Clapton's usual weak but energetic vocals.

From his Allman Brothers times come "Dreams," "Standback," "Little Martha," the standard "Statesboro Blues," and an unreleased version of "Don't Keep Me Wondering." It's a good selection of their material with cuts off all their albums, as well as a wide range in style. Unfortunately, the 15-20 minute songs from their latest two albums wouldn't fit on the record, and Allman's forte lies in the building and sustaining of emotional excitement, a "ragged edge" feeling possible only in this amount of time. Despite this limitation, one gets a good idea of the excellence of both Allman and the group as a whole.

A review of **Duane Allman: an Anthology** would be incomplete without adding a short eulogy. He was a drivingly intense person. He demanded near perfection in the music he played. It was said, "He certainly was an inspiration to all the people here, he was the type of guy who inspired other guitar players—but sometimes he came on so strong he'd put the fear of God into them. They couldn't even play 'cause he made them so nervous—he was so dynamic he made them feel inferior." Unfortunately, on Oct. 29, 1971, he ran into a tree while riding his motorcycle. One can only wonder at the height he might have reached.

Duane Allman, fiery guitarist.

it's the giant groat's mad birthday party and ecumenically sanctioned motorcycle race!!!!!!!!!!!!!!!!!!!!

"He was a drivingly intense person."

Book Review:

Power and Innocence

Rollo May: **Power and Innocence.** W.W.Norton and Co., 283 pages, $7.95.

Reviewed by JEFF WIEAND

In two sections of **Being and Nothingness**, Satre roughed out a psychoanalysis in accordance with existentialism. Satre's brand of analysis rejected the existence of the "unconscious" and emphasized freedom and choice in terms of the project of being. Since that time existential psychoanalysis has taken a number of directions; but the state of therapy today has largely been determined by R.D. Laing, Victor Frankel, and Rollo May.

May is certainly the most popular of the three, although Laing's **The Divided Self** is in all likelihood a more interesting book than any of May's sundry efforts.

May's last book was the best-selling **Love and Will**, which pasted May's name around in places where it was previously unknown or only dimly remembered for the earlier **Man's Search for Himself**. The most notable characteristic of the latter is May's continual attempt to show everyone what a fine command he has of the literature of Western Civilization by quoting from every book and author imaginable.

This policy is present in **Power and Innocence** (Though May has toned it down a bit) but the quotes often seem irrelevant and at least in one case show May's understanding of some of these far-flung authors is less than complete. Also like **Man's Search for Himself**, in the new book May treats us to a tiresome parade of old myths (Prometheus, Eden, Oedipus; Orestes) which are offered as evidence in support of psychological theories.

These myths are favorites among psychoanalytic writers because when such writers interpret them in the light of their own theories they seem to be revealing ancient truths from the mysterious beginnings of mankind; the secrets of man's mind preserved in the symbolic language of primitive myths! In May's own words, "The roots of values lie deep in the archetypal and unconscious symbols and myths of society." Clearly Satre is being sacrificed for Jung.

Power and Innocence is the sort of book that reminds you that it is possible to write and yet say nothing. May is re-hashing the old psychoanalytic story of aggression, love, and self-actualization in terms of power and its opposite, which May claims if innocence.

Power comes in two dimensions and five levels and there are various kinds of aggression and so on ... May is playing with words. He takes a word like "rebel" or "power" and re-defines it and then criticizes everyone else for misunderstanding what these words signify objectively when really everybody else is simply using a different (and generally more sensible) definition.

Sometimes May just does not make sense. He condemns discussion and speculation about utopia, but at the same time advocates change (progress) through dialectics. But the essence of dialectics is such speculation, because it produces the antithesis with which the present state of affairs is to be compared in order to generate dialectical progress.

For instance, it is now clear what May means when he at one point resurrects the Freudian bromide "art as a substitute for violence". In Freud, the meaning of the statement is clear in terms of the instincts and their energy supplies. May, however, has no discernable system of personality: he simply plods along making pronouncements, seemingly arguing that violence is "innate" and that it is "displaced" by art.

Is violence then an instinct? Why it is an instinct? Since he says that violence is different from aggression does this mean that they are separate instincts? This line of questioning could go on and on and it indicates that May is not using any theoretical framework that would explain anything that he has to say.

Indeed, the calling card of his "methodology" is simply to give sermons about human behavior without feeling any obligation whatsoever to test experimentally the pronouncements of his sermons or to integrate them theoretically.

As a result, the question that the reader is bound to ask throughout **Power and Innocence** is "How does he know?" A psychologist cannot simply dream up explanations for human behavior, without empirical evidence or the intention to substantiate experimentally the explanations, and expect to tell us anything of any value.

Yet this is exactly what Rollo May and all the "psychologists" like him do; they are armchair experts in human behavior, always positing new drives, needs, values, morals, goals, instincts, all of which are subject to comparison with Freud. **Power and Innocence** smells of Freud's influence in May's use of words like repression, fixation, reaction-formation, and narcissism. May's vocabulary disintegrates into an eclectic bag of tricks when he starts using words

like Gestalt, collective unconscious, archetypes, and self-actualization.

This day-dreaming approach to the science of psychology allows May to make vast all-encompassing statements about the nature of man. In the present book, May, for example, tells us what "the goal of human development" is (pg. 113), what "our particular problem in America at this point in history" is (pg. 36), and what the "origin of practically all human behavior" is (pg. 152). (The answers to these questions are too embarrassing to mention here.) Surely the most remarkable statement is in the Preface where May says that he contracted his (now cured) tuberculosis because of his "hopelessness and sense of defeatism!" Perhaps cancer is caused by "shirking one's responsibilities" or malaria by "lack of self-assertion."

As part of the rearguard action against experimental psychology, May associated B.F. Skinner with Adolf Hitler and charges that Skinner's work is the result of an unconscious "power need". May must imagine a wildly grinning Skinner performing surgery on a fully-conscious pigeon.

There is the inevitable value judgement; since freedom and dignity are desirable and behaviorism denies the existence of either, then behaviorism must be wrong because everybody knows that man ... (Anthony Burgess said on **Firing Line** recently that "If Skinner said it, it must be wrong." The practice of fighting advances in science with unscientific means has a long history - Galileo, Copernicus, and Darwin had to face it.)

May's books are enormously popular. In reading them, one does not have to wade through the complicated and technical experiments, texts, and laboratory results of a young science; instead there are the sweeping pronouncements that are easy to understand (coming as they do by revelation) and compatible with common sense.

This is not to say that Skinner, for example, has not tried to popularize behaviorism. **Walden Two** and **Beyond Freedom and Dignity** are attempts to do exactly that. But in the field of populatization Skinner has his hands tied in that he can only continually assure the reader that the experimental evidence exists to back up what he is saying. May doesn't have to assure the reader of everything since he does not subscribe to the methodology of science. He need only rely on the general reader's feelings. I am almost tempted to compare May's work with the hideousness of Norman Vincent Peale and Dale Carnegie.

Behaviorism has many enemies. Spiro Agnew himself was on the stump a while back giving speeches against behaviorism filled with quotes from James Fenimore Cooper, J.S. Mill, and Herbert Hoover. On the other hand, **Power and Innocence** has been accumulating minor honors. It was a featured selection (with much comment and praise) of the Psychology Today Book Club, and it was selected as one of the ten best nonfiction books of the year by **Time** magazine.

The kind of criticism dished out by Agnew is understandable and will someday be overcome, if only because the behaviorist is concerned only with the truth, and that the principles of natural science (hopefully behavior will eventually be explained totally in biochemical and psysiological terms) are the only proper method of discovering that truth.

The praise of **Power and Innocence**, though, is more difficult to accept in view of how badly the book was written (as if only to sell) and its lack of substantial content. Perhaps **Power and Innocence** is to the literature of psychology what **Airport** and **Love Story** are to the cinema.

Letters to the Editor

Sir:

With the arrogant self-righteousness fashionable among all of today's white, upper middle class, radical bigots, Bill Reedy (**Campus**, pp. 1 & 4) assumes that "racism," "sexism," (two words whose meaning is becoming increasingly vague due to radical overkill) and —still worse— white middle class values infect every organization of which he and Chairman Mao do not approve.

Why don't Reedy and his fellow revolutionaries think for themselves instead of plagiarizing ideas and rhetoric from the Little Red Book? And while they're busy trying to be more original, they might try to be a little more tolerant as well.

Jack Rymsha

P.S. I don't think Reedy ought to refer to Middlebury as a "country club"—any self-respecting country club would long ago have expelled scurvy creatures like him.

The Good Olde Days

January 15, 1919

One of the liveliest meetings in the history of the Middlebury Union was held on Tuesday evening January 7 in the Hepburn Social Hall. The gathering featured old time Middlebury pep and proved the college spirit had returned.

The meeting went into full swing with president Jones presiding. Woodward reported for the picture committee that the nine photos of the athletic teams had been framed. He suggested placing the pictures in the social hall instead of in the old union room at Painter hall. This suggestion was met with approval. Furber was elected cheer and song leader with Hank Thomas as assistant. The meeting ended with a long Midd yell.

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Due to the severity of the weather the Student Council has announced that freshmen will not be required to wear any prescribed chapeau until after the arrival of the class toques.

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The Freshmen held a class meeting at 1:30 PM on Thursday, Jan. 8 in the Hemicycle. Basketball uniforms were the topic under discussion for a fitting uniform is a very necessary part in the building up of a successful team. It was decided that the manager should purchase shoes and the team choose the sweaters. Uniform and shoes are to belong to the members of the team after the season.

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Jan. 24, 1954

W.H. Auden, celebrated English poet and playwright delivered the 1954 Abernathy Lecture at Mead chapel last Tuesday evening. Speaking on Nature, History and the Poet, the lecture was met by the audience with many puzzled expressions. It was culminated by reading of the poet's more recent works.

Mr. Auden told us at the tea after the lecture that he has spent the last spring semester at Smith College. He delivered occasional lectures to various classes besides giving three public lectures. Mr. Auden reached a thick hand into his two button blue suit and withdrew a pack of Luckies. Never throughout the rest of the evening was he without a cigarette.

Turning his profile to us, a profile not unlike Will Rogers, Mr. Auden modestly refused much talk about himself and was generally reticent to most conversation except in answering direct questions. The glasses he wore during his lecture remained dormant beside the white pointed handkerchief in his coat's breast pocket throughout the entire tea. His yellow with black and red striped tie remained unruffled beneath the wearer's blue vest. He shook hands obediently with the departing guests and received their praise with a smiling thank you. As we left the living room we saw Mr. Auden talking and smiling freely for the first time all evening.

Exchanging From Berea to Middlebury

by Conrad (Jr.) College

Conrad College is one of ten exchange students from Berea College spending the Winter Term at Middlebury. Conrad is a junior from Beattyville, Kentucky. He is a writer/photographer for the Berea student newspaper.

First Impressions

What was the first thing about Middlebury that caught the attention of the Berea exchange students?

The cold. That lashing, piercing cold that runs zero to the bone.

Asked what her first impression of Middlebury was, Stephanie Tetzloff, a sophomore from Somerset, Ky. said, "I about froze."

"I wasn't prepared for this below zero weather," she continued. "But I like the cold. It makes me feel active and tingly. When it's too warm I feel blah."

The first thing other Bereans noticed was that the Middlebury campus was larger than they had expected. Since both schools have about the same enrollment (1400 and 1800), they expected the Middlebury campus to be about the same size as the Berea campus. But Middlebury is considerably larger.

The Trip Up

Most of the Berea students were so tired when they arrived that they couldn't do anything right. John Grigsby, a senior from Hazard, Ky. and Shelton Roberts, a junior from Jackson, Ky. drove a Volkswagen beetle 20 hours straight through, including an exciting (?) trek through the Adirondacks

Ken Stuart, a sophomore from Floyd, Va., and I also drove up. But it took us longer because I kept stopping every few minutes to take photographs.

Those students flying Allegheny Airlines into Burlington "International" Airport experienced a variation on the old "night of terror" theme.

"I was glad to get off Allegheny," said Danny Calhoun, a sophomore from Ashland, Ky., "but as soon as I stepped off the plane and looked around, I wanted to get back on."

John picked up the four Bereans who had flown in and, after he had taken their luggage to a bus station for delivery to Middlebury, they all climbed into his VW bug.

When they came into Middlebury, John said, "Well, there it is, Middlebury College."

"I was so tired," said Debbie Osborne, a sophomore from Stone Gap, Va., "that I just thought, "So what, Big deal."

Stephanie added, "He said there was the college, but all I could see was a bunch of grey buildings. Anyway I was so tired that when I finally got into my room, I made up the bed and had climbed into it before I realized that I had made up the wrong bed. So I had to get up and change all the sheets again."

The other students who flew up were Velinda Salyers, a freshman from a town named Eastern in eastern Kentucky, and Carla King, a sophomore from Paint Lick, Ky. Another student from Berea is Chuck Williams, a junior from Canton, Ohio.

The winter term course titles confused some of the exchange students. For example, Debbie, who is getting married to a political science major this summer, signed up for a course entitled "Freedom Within Bondage, or How to Succeed at Marriage by Eschewing Politics." But the course turned out to be a literature course and had nothing to do with either marriage or politics.

Three Left

A combination of things caused three of the Bereans (Debbie, Carla and Danny) to decide to leave Middlebury after being here only a week. It was, as they said, too cold to go outside and not warm enough in the dorms either.

One of the things that impressed all the Berea students is that the students in Middlebury, on the whole, seem much harder to meet than those in the South.

This fact reminded me of the Eastern Airlines ad that reads,"Warm places make warm people. Every winter day we face takes a little warmth out of each of us. And before we know it, we can all become as cold as the weather."

The exchange students also knew that winter term in Berea started a week later than the term in Middlebury, so, if they left immediately, they could still register for the Winter Term at home.

Just before they left, they went on a quickie tour of Montreal with Stephanie and me.

But when they returned to Middlebury to pack and to get ready to leave the next day, a terribly ironic situation developed. Carla's roommate and four other girls presented Carla with a gift, a "Middleburyish" flannel nightgown and a card that read, "This is just a little something to make you feel at home-and to keep you warm. You're a part of the third floor (Batts) 'family' now and we all hope you have a very happy and enjoyable stay with us. Welcome back, with much love."

That made us all stop and think.

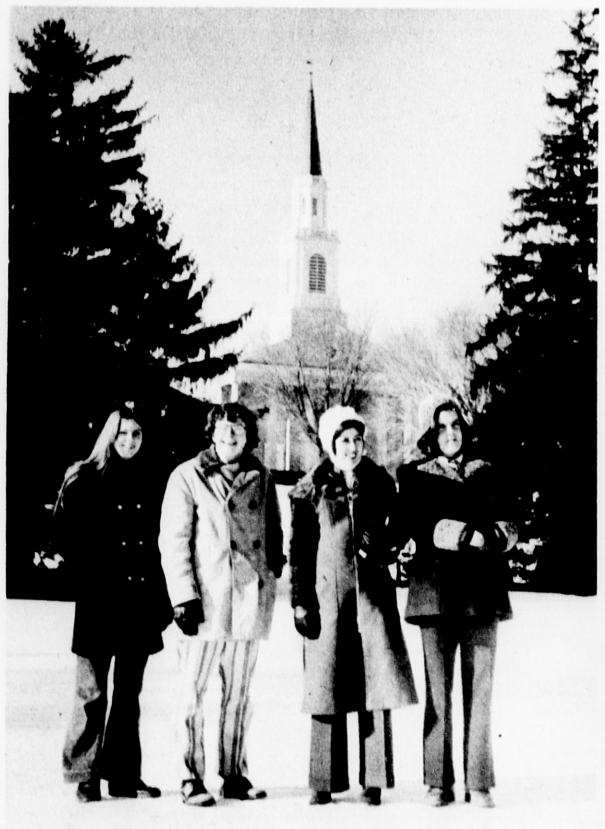
The seven Bereans who are still here are liking Middlebury better each day, although two of the students have changed classes.

"I really like the people I've met here," Velinda said, "but you have to take a different approach to meet them."

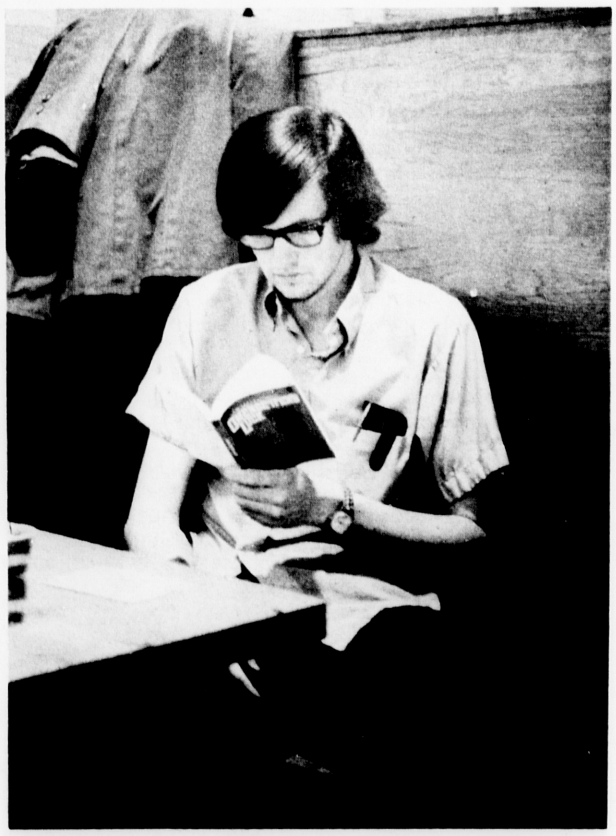
John added, " A lot depends on which floor you live. I'm on a good floor (Hepburn five) and I get along well with everyone up there. I also play on the Hepburn five intramural basketball team."

John added, "It's easier to meet the freshmen here than the upperclassmen, because the freshmen are still getting to know everyone, and I'm just another face to meet. But there are more barriers to overcome with the upperclassmen."

He continued, "Berea has a more organized effort to welcome the exchange students. At Middlebury you get a key, a map, some sheets in a bag, and a piece of paper with your dorm room number and your class room number written on it, then you're left out in the cold, holding the bag."



Stephanie Tetzloff, Danny Calhoun, Debbie Osborne, Carla King in front of a familiar Middlebury landmark.



John Grigsby

Photos by
Conrad College

The Prince and the Pauper

by a Nixon Volunteer in King McGovern's Court

The Schools

The two schools are similar in many aspects. Both are small liberal arts colleges in rural towns of about the same population. Both have high academic reputations and both utilize the 4-1-4 curriculum.

Both schools were founded early in this country's history. Berea was founded in 1835 by the Rev. John G. Clay, the emancipationist and U.S. Ambassador to Russia.

But there are also many differences between the schools. Berea charges no tuition and admits only students with limited economic resources. Room and board fees for nine months in Berea are about $900.

All Berea students work at least ten hours per week in Berea's work-study program in jobs ranging from weaving or woodcraft to counseling or custodian.

Berea does not have co-ed dorms or even open visitation. No boy may go into any girl's room, or vice versa, except during "open house" which is held about three evenings each term.

Of course, Bereas's student government is trying to rectify this situation, but it's a slow battle with the administration.

The Middlebury dorms, on the average, are better than the Berea dorms. The food service here is also better, except for the vegetables, which seem to have practically no taste.

The average Middlebury student is probably more intelligent than the average Berea student, and the atmosphere here is definitely more academic. The Berea students are all impressed by the Middlebury faculty. The students say things like, "My teacher's fantastic—a brilliant man."

Berea does not have R.O.T.C. or programs such as Middlebury's "junior year abroad" or the "Washington semester."

Berea offers the A.B. degree in 21 major fields (plus independent majors) and the B.S. degree in agriculture, business administration, home economics, industrial arts and nursing. Berea has no post-graduate studies.

"That lashing, piercing cold that runs zero to the bone..." Debbie Osborne

Berea's library contains 72,000 square feet of carpeted and air-conditioned floor space on three levels, seats 800 persons at one time, and has a book capacity of 300,000 volumes.

Berea's library seems to have a more comfortable atmosphere than Middlebury's. For example, Bereans often lie down on the carpet to read or study.

Dress 'Code'

One thing that was hard for the Bereans to get used to was the extreme "dress down" attitude on the Middlebury campus. Everyone seems to wear either brown or blue, or, for a variation, brown with blue.

Berea is not a "dress up" school but things like straight leg jeans just aren't worn there anymore. Debbie once said, "I have some pretty elephant bells, but I don't dare wear them in Middlebury—people would laugh."

Ken Stuart, Stephanie Tetzloff and Debbie Osborne

Exchanging from Berea to Middlebury is:

...trying to meet people who don't expecially want to be met.

...trying to meet people by going from room to room bumming coffee or tea, when I'm not even thirsty.

...trying to meet people by wearing sweatshirts from six different schools and other conversation pieces.

...giving up, and buying another bottle of wine.

...it is learning to live with yourself and finding that to be a lonely experience.

...discovering that by using two toothbrushes held back-to-back, a person can brush his upper and his lower teeth at the same time.

...it is walking **on** the snow, instead of **in** the snow. And when there's a new snowfall it is walking **in** the snow that is **on** the snow.

...it is wondering where the girls are that girlwatchers watch.

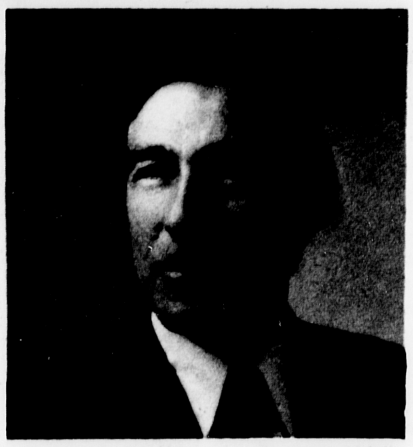
E.Q. NEWS

By TOM PLUMB

On Thursday, February first, Environmental Quality will present Stewart Udall, speaking on "Limits to Growth: The Environmental Imperative" at 8 P.M. in Mead Chapel. A discussion will foglow at 9 P.M. in Proctor Lounge.

Mr. Udall was the Secretary of the Interior under Presidents Johnson and Kennedy, and is the author of **The Quiet Crisis** and **1976: Agenda for Tomorrow**, and is currently the director of "Overview," and environmental planning firm in Washington, D.C. He will discuss the need to reorient science and technology so that they can work within the framework of the now-recognized limits to growth.

"No group is better prepared to make a critical contribution to change—to point the way, and prepare the tools for the shaping of tomorrow—than the men and women of the scientific community. Yet it is painfully obvious that scientists are making only a fraction of the impact they could make to encourage creative change. Worse, many men of science are allowing their findings to be used as buttresses for status-quo thinking, and others are unnecessarily accepting a role as backseat 'technicians' in which their larger opinions about the American future are not even sought."



Stewart Udall

On Monday, January 29, EQ will present "Z," the widely acclaimed motion picture starring Yves Montand and Irene Pappas at 7:00, 9:15 and 11:30 in Dana Auditorium. Admission is 75¢.

The two live Christmas trees that were bought before Christmas to encourage students to buy living trees have found new homes, one temporary and one permanent. One of the trees is in Warner greenhouse and will remain there until Spring. The other has been planted between Mead Chapel and Gifford.

Jean Renoir Film Festival

By TOM ERNST

The French Department's Jean Renoir Film Festival, presented last weekend, gave an intriguing picture of the renowned French writer/director. The films ranged from the 1928 silent "Petite Marchand d'Alumettes" to the relatively recent (1959) "Dejeuner sur l'Herbe," in color.

The diversity of Renoir's talent is evident in the simplicity of "Une Partie de Campagne," the complexity of "La Regle du Jeu" with its myriad of love interests, and the protest of "Le Crime de M. Lange." Of the two shorter films (it is unfortunate that the third, "Le Caporal Epingle" did not arrive, since it is supposed to be one of Renoir's best), "Une Partie de Campagne" was the better, with its potent mood and the ever-present love triangle.

"La Petite Marchande d'Alumettes", of course, has more to battle with on its road to respectability; it is a silent film and its realism was hampered by the makers' "effort to liberate themselves from the techinical tyranny of the commercial studios."

Most of the time I found myself thinking about the sets and props rather than the story itself. The film's best scene is the soaring chase over the clouds, which would do honor to any modern fantasy if the technical aspects could be lain aside.

"Le Dejeuner sur l'Herbe" is an entertaining comedy that displays Renoir's genius in the genre, for the laughs and chuckles and smiles are evoked in so many different ways. The ridiculous contrasts between formality and sterility on one hand, and nature and fertility on the other; the farcical sequences during the windstorm and the chase scene; and the stock characters with their comic idiosyncrasies all contribute to the humor.

The characters are two-dimensional, but this is essential to the serious message of the film - as is Pan and his magic flute playing from the temple of fertility. In spite of the serious undertones, "Le Dejeuner sur l'Herbe" can easily be taken as an entertaining, message-less comedy.

Perhaps it is a combination of length and age that gives Jean Renoir's films their strength. For whatever reason, the two best films of the festival were the 1930's productions "Crime de M. Lange" and "La Regle du Jeu". Both are tragicomedies of a sort, and both are multidimensional.

The latter centers on the Marquis Robert de la Chesnaye, his wife Christine, their friend M. Octave, played by Renoir, himself. The amorous relationships are

continued on p. 15

kill a-watt . . .

continued from p. 1

that since dorm refrigerators were not used due to theft, they ought to be removed or made more efficient, thus eliminating the need for so many room refrigerators. It was also recommended that there be switches for lights which are currently left on round the clock.

The second half of the symposium centered around the heating problem, with Mr. Drinkwine, Plant Engineer, leading the discussion. He stated that no "drastic changes" have been made recently but that gradual progress in curtailing heat waste is being made.

Among the gradual improvements has been the installation of individually controlled thermostats in Munroe, Pearsons, Forest, Gifford and the Field House. This move was made against the advice of other schools which complained that replacement of broken thermostats proved to be as costly as the conserved heat. However, Mr. Drinkwine stated that the system has been very successful here so far and that more such changes are being planned.

He went on to explain the zone controlled heating systems presently in Voter, Allen, Milliken, and Battells and the difficulties encountered there in trying to sustain a constant temperature in every room. Other problems brought up included the expense of converting the heating system in the Chateau because all the pipes are in the walls, and the difficulty of heating the Science Center since hoods in the labs exhaust heat.

Suggestions from the students focused primarily on an over-all temperature reduction in college buildings, the general feeling being that most rooms are too warm. Students specifically mentioned that the library, Battells, and Allen were too hot. Mr. Drinkwine stated that students should complain if they find a room too warm, and not just open the window. EQ suggested that representatives be chosen in each dorm to receive such complaints. In this way a campus survey could be conducted to determine if heat production can be reduced while maintaining comfortable living conditions.

The symposium concluded with the delegates asking for more suggestions to cut campus energy waste. They emphasized that they did not want to "turn off students, but lights," so that only reasonable propositions would be entertained. All reccommendations should be addressed to the EQ office, Tom Plumb, or Mr. Ross, campus mail.

Andrew Block as "Madman"

total control of audience, space, and himself

By JOHN RATHMAN

Whenever one of the consistently present Middlebury actors leaves this school for bigger and better etc., he makes a farewell performance in the Hepburn Zoo. John Martinuzzi, Linda Headley, and Peter Driscoll all gave excellent performances there last year, and last week Andy Bloch, who has gone down to the McCarter Theater in Princeton, presented his interpretation of Gogol's **Diary of a Madman** before leaving. And it was an excellent performance (quite different from the office-Hamlet type we had seen before), in which he proved himself in total control of the audience, his space, and himself—the primary qualities of an actor.

The Zoo had been remodeled for the performance into a scaled-down version of Warner, giving Mr Bloch a minimum of area, which was dominated by a desk alone. The audience was left to interpret this ambiguous area, and the diary was acted in such a way that it was ambiguous for the first three quarters of the dialogue, until at last it became clear that this sympathetic, somewhat pathetic man was confined in a cell at the local madhouse.

The main problem with the presentation was in the adaptation of a Diary written over a period of several weeks, to a monologue,which must be performed in a set short amount of time on the stage. Mr Bloch attempted to lose this in the ambiguity of the opening, but was later caught in the logical trap that he (as it was revealed at the end) was speaking in a madhouse, so why should he be sane at the outset, the degenerate? But by the time that this crisis arrived, the solution arrived, for the audience was so involved in the play that sense of time was forgotten.

The audience going into the theater was generally apprehensive: "a whole hour of nothing but Andy Bloch?" But when he came out into the arena, he wasn't Mr Bloch, but a poor Russian clerk with illusions of grandeur. And as soon as the audience realized that Middlebury indeed had an actor on stage (a fairly rare phenomenon; generally we get a student playing a student in a play), they were less than loath to show their approval.

Since I had the privilege of seeing the play four times (forgiven I hope by the people who had to be turned away), I could casually survey the audience—and the Middlebury audience is probably unique in its reactions. In a small audience the reaction is generally stifled because each member is more self-conscious, and a quiet audience tends to abash an actor.

On Saturday and Sunday, however, the audience responded more enthusiastically than I have ever seen (with the exception of the one viewing Pilobolus, but they were exceptional), and this created a kind of feedback between actor and audience.

There are naturally exceptions: take the stereotype Brondon Moore, who snickers. A snicker from the vast blackness of an audience might not affect the actor, but it distracts fellow auditors, to the detriment of the candy bar. Likewise there is the Trux Morley type—most of whom have graduated—a pseudo-sophistacate who refuses to show approbation, approval, or even effective apathy. But I fear I dwell on the audience, fit to be reviewed in its own right at another time.

Three main points of commendation further for Mr Bloch: he was consistently good from night to night, but each in a different vein. He did not limit himself to one interpretation of a character, but rather continued to experiment, using different audience reaction, his own mood and cold to enlarge the character.

I though that Saturday night was the best, because he played the whole thing with a devilish sort of black comedy that limited the tragedy of the end. On Sunday he emphasised the pathos of the character, making the ending more effective. Also he rebutted the familiar (or (or at least apparent) school that says:

shouting + grimacing = emotion

He kept the entire bit underplayed, playing the audience off his emotion, rather than beating them over the head (i.e. Miss Julie) with it.

So a bravo and a farewell to Andy—I sincerely (with a fie to those who disagree) believe that we should have more actors like him. A positiveness of character, and his freedom from illusions in a serious business far remove him from the maudlin amiabilities which I am guilty of heaping upon him. Good luck.

conservation . . .

continued from p. 2

Brower made the first ascent (one of 33 first ascents in his career), but since then, too many people needing to be rescued has caused the Indians who own the peak to close it.

Goodwin ended his lecture with a final question...How to save the land. The conservation movement needs reasons for blocking development or sufficient funds to buy the land to save it. Brower, he said, wants to save the land for all people for all time, but, in the words of Muer, founder of the Sierra Club,"when you try to pick something out from anywhere in the universe, you find it is attached to everything else."

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Book Review: *Viking America*

JamesRobert Enterline: Viking America. Doubleday & Co., Inc.; 1972.

Reviewed by JESSE ISHIKAWA

The dispute over the original discovery of America has been one of those endlessly fascinating ones on which scholars have been speculating for years. While tradition grants the title of "discoverer" to Christopher Columbus, irrefutable evidence exists of Norse presence in America before 1492. And although Semitic writing has been found in Kentucky caves and Roman coins unearthed in Minnesota wheatfields, it is the Viking presence which has dominated archeological research into the European discovery of North America.

Viking America by James Robert Enterline is the result of one man's investigation into the Norse crossings and their significance. A businessman by profession, lacking virtually any formal training in archeology, Mr. Enterline possesses credentials for writing such a book as dubious as mine are for reviewing it. Particularly he lacks the ability of a Samuel Eliot Morison to translate maps and charts into highly readable literature. **Viking America** suffers from a dull, reference-book style that keeps it from being enjoyable reading in the easy-chair sense. Nevertheless, the theories it presents are captivating and extremely provocative.

Although Enterline raises some interesting questions concerning the location of Vinland (he places it at Ungava Bay in northeastern Canada), the extent of Viking explorations (perhaps as far west as Alaska), the origin of the game lacrosse (introduced, he says, to the Indians by the Vikings), and the fate of the Americanized Norsemen (probably assimilated into Eskimo and Indian cultures); by far the most intriguing, and in many ways, the most relevant question discussed concerns the influence of the Viking explorations on Christopher Columbus.

First of all, Enterline claims, scholars of the 1400's had plenty of evidence that some huge land mass existed beyond the Atlantic. To support this contention, he refers to a 1427 map depicting Alaska's Seward Peninsula, drawn from information handed down from the Greenland Vikings years before. The mistake of the medieval scholars was that they believed, as Columbus did, that these lands were those of western Asia. In refuting another myth, Enterline claims that while the Church continued to adhere to the flat-earth doctrine, most academians of the era not only knew the world was round, but also knew that its circumference measured roughly 24,000 miles.

Columbus is presented, then, not as the dreamy fanatic who accidentally bumped into a new continent, but as a carefully calculating mariner who knew where he was headed before he ever left port. He was merely following established scientific data seeking a round-the-earth passage to Asia.

For those who would say that Columbus deserves the honor for discovering North America if only because the Norse discoveries never amounted to anything, Enterline hints that, had news of the Norse discoveries not been circulating throughout Europe in 1492, Columbus would never have left Genoa. He quotes one historian's contention that Columbus spent part of the year 1477 in Iceland, allegedly secretly seeking out information on the lands he was to later "discover."

If Columbus is to be given credit for discovering America, Enterline seems to feel, then the Vikings should be given credit for providing the impetus for the discovery. Whether this sentiment will lead President Nixon to follow Connecticut Governor Meskill's example in co-naming Columbus Day "Leif Erikson Day" remains to be seen.

bread and . . .

continued from p. 5

But this same audience always looked for some meaning in the "drama" of Bread and Puppet, and many people I talked to thought they had found some—and these were the people who by and large really enjoyed it. But once these people compared "meanings", they found that no two agreed for any length of time.

Of course, no two people could agree on what they saw either—for when dealing with a confused mass of archetypical figues, each person chooses to see what he wants to see. A good example of this is that very few people remember the TWO GIANT BIRDS that appear in the sky, but everyone remembers the SIMPLE LIGHT.

This sort of a selective memory can occur only in a very powerful production, and the puppet theater was extremely powerful, much in the same way that people can be affected by the sight of any alive and plastic moving thing that they cannot comprehend. For they dealt in a salient way with very basic things, presenting them in a light (the simple light) that forced people to realize through the show what they themselves are.

As a friend put it: you can and must appreciate these things as and for what they represent about yourself—you say it's ugly, or habitual, or protracted, but at the same time it's **you**, and you have to realize this and be able to enjoy it to be happy. The people who left or were unsympathetic either found nothing to empathize with or more probably, were unwilling to admit to themselves what it represented.

You enjoyed the puppet theater on the same plane that you must enjoy Dali or Jarry, a sense of grotesquely distorted reality that has somehow become beautiful.

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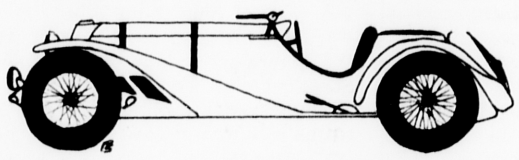

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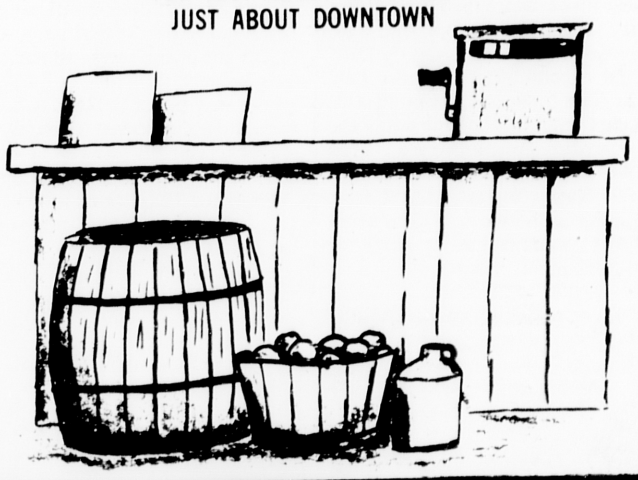

Mobil

Ted Novak's

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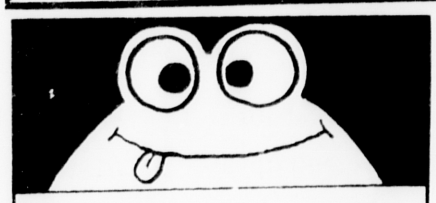
GO SEE TED
He's fuel of it.



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Varsity Skaters Squeeze Alumni, 10-6

The Middlebury varsity hockey team took a welcome breather from their otherwise rigorous schedule last Saturday night to take on a determined group of returning alumni in the Varsity-Alumni clasxic. Fighting adverse weather conditions former Middlebury pucksters from as far back as '49 returned to show some of the skills which had brought them fame in their prime here at Midd. But the Varsity was not to be denied a victory, despite the support which the crowd showed for the Alumni.

The first half of the opening period saw such Middlebury greats as Phil Latreille '61, Tim Carey '65, and Rick Kelley '71 dominate most of the action. The Varsity found itself swarmed over by all-stars and less than two minutes into the period, Latreille found the net with an assist going to Mike Karin '59. Midway through the first period, the Alumni switched goaltenders, and Jack Guetens '56 replaced the impressive Digger DrGreggorio '69.

The Varsity finally got on the board with a goal by Chris Burr at 12:30 of the first period. He was assisted by Mike Kelley on his unhampered breakaway. A second goal was added by Don Curtis a minute later, much to the chagrin of the partisan crowd. For the remainder of the first stanza, the Varsity carried much of the action with few threats from the tired Alums.

Between the first and second periods, two awards were given by the Student Athletic Council. The first of these was given to Bruno Schmidt, Professor Emeritus. The award has been traditionally given to an alumnus "for continued interest in Middlebury College and its athletic program;" however, this year the award was presented to Mr. Schmidt, a non-alumnus, for being the No. 1 Middlebury College "rooter."

The second award was the "Moose" Provoncha Memorial Trophy, which is given to the undergraduate who, through participation in athletics has demonstrated "The loyalty, dedication, enthusiasm, and competitive spirit that characterized Moose Provencha." This year's winner was Bill Burke, who has been the reserve goalie for the varsity hockey team for the last four years, never missing a practice.

The second period of the game opened with a quick goal from Chris Cutler on an assist from Curtis. A minute later, Dean Tim Carey nearly converted on a breakaway. Shortly after, Latreille scored his second goal of the evening, assisted by Pete Boswick '58 and Karin.

The Alumni tied the game 3-3 on a bit of brilliant passing from a group of grads who were on the 70-71 hockey squad. Rick Kelley scored the goal, assisted by Dave Pierson and Grove Nichols.

In the net for the Alumni, both Digger DeGreggorio and Jack Guetens provided some great goaltending and also fine entertainment for the onlookers. At one point, DeGreggorio skated out to his own blue line to clear the puck from some bewildered Varsity skaters: he received a standing ovation for his efforts.

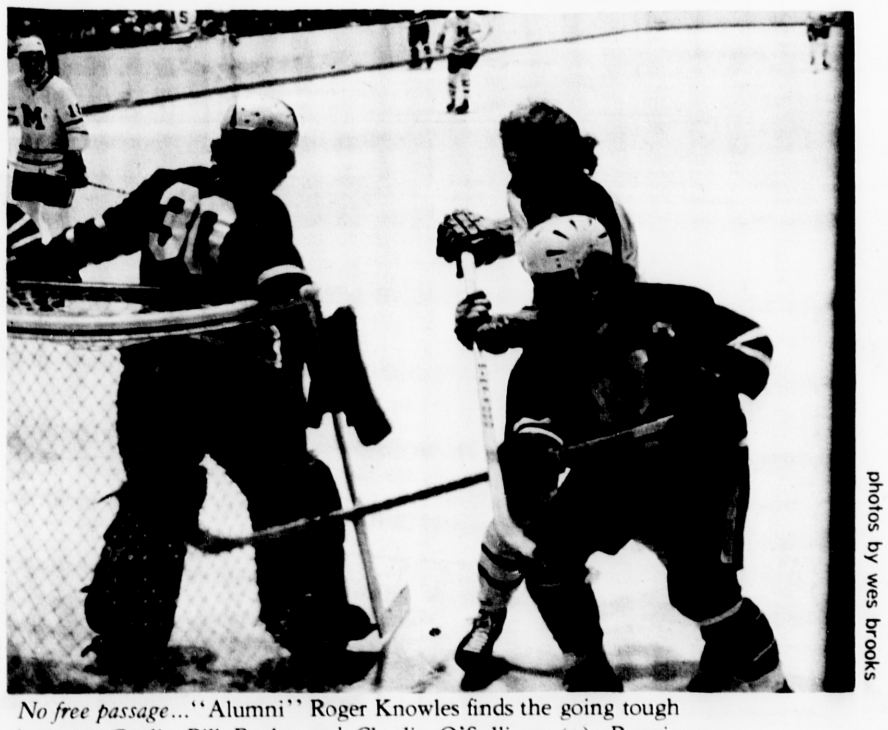
However, excellent performances in the goal did not stop the younger Varsity. By the end of the second period, they were ahead 6-5 with goals by Cutler, Stillman, and Burr.

Although the third period was somewhat longer than usual (due to a sympathetic timekeeper), the Alumni could never overcome the lead which the Varsity built with three quick goals. Jimmy Glynn scored his third goal of the evening late in the third period to pull the Alums within a 9-6 margin but their steam (and the clock) finally ran out. The final score stood at 10-6.

There was the usual three star selection at the end of the contest: Alumnus Jim Glyn (with a hat trick) was the first star, Chris Cutler (also with a hat trick) was the second star, and Chris Burr nailed down the third spot.

photos by wes brooks

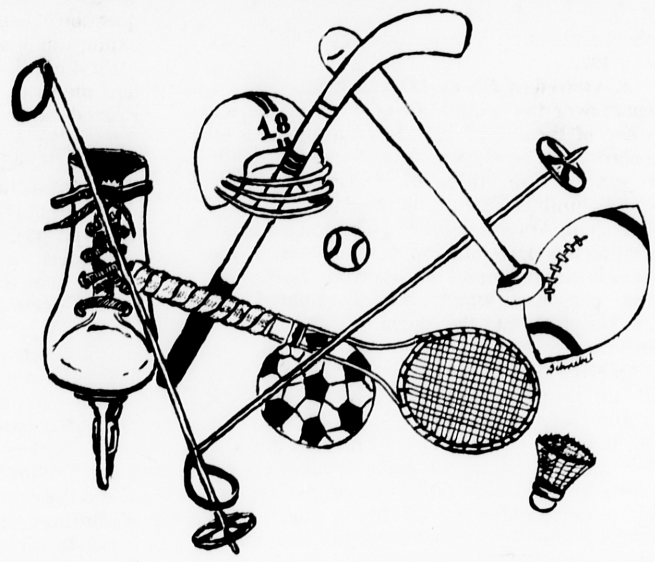
Pair of alumni burst in on befuddled Bill Burke. From left, Bob Hamilton, Burke, Barry Jones, Peter Bostwick, Phil Latreille.



No free passage... "Alumni" Roger Knowles finds the going tough between Goalie Bill Burke and Charlie O'Sullivan (3). Ruggie Everett is at upper left.

photos by wes brooks

SPORTS



Swimmers Crawl through Season

By SUSAN GOLDBERGER

After leading 37-26 at the halfway mark, the Midd swimmers had that lead cut to seven by Russell Sage with one event, the free relay remaining. Winning the race by a "touch out" the Sage swimmers collected nine points and squeaked by Midd 59-57 in dual meet competition January 12.

Middlebury had some problems racing in Sage's twenty yard pool instead of the usual twenty-five that they are accustomed to. Coupled with the absence of some integral team members (absent during winter term) may account for the loss, after a previous victory over Sage earlier in the season.

Kristie Wrinch turned in an outstanding performance according to Coach Loken on a stiff board in winning the diving competition. Firsts were also collected in the 200 free by Sally Ferris, in the 100 by Suzanne Fairclaugh, and in both the 60 and 100 breaststroke by Kathie White. The medley of Leslie Klein, White, Laura Fuller, and Fairclaugh also took a first.

In the next meet, while displaying their superiority over Skidmore College, Middlebury was itself outclassed by USM and finished second in a tri-meet held January 20. The final score was 99-66-35 with USM capturing first in nine out of the thirteen events. Middlebury's three winners were White in the 50 yard breaststroke, Kathy Norton in the 50 free, and Fairclaugh in the 100 free. The team will face UVM again this Friday at 7:00 at UVM in a dual meet.

Intramural Competition in Full Swing

The Intramural Hockey and Basketball Leagues are now in full swing and tight races in both the "A" and "B" Divisions of both leagues have developed. Early season strength has been displayed by both fraternity and independent teams alike.

The "A" division in Hockey has become a struggle between ASP I (3-0-1, 7 pts.), Independent Blue (3-1-0, 6 pts.), and the Faculty Staff team (2-1-0, 4 pts.). Also in the picture are Independent Red and the Stewart I team. The "B" Division is even a closer race, with each of the seven teams picking up points. Sig Ep (2-0-1, 5 pts.) leads the early going, but is followed closely by ASP II (2-0-0, 4 pts.), Zeta Psi (2-1-0, 4 pts.), and D.U. II (2-2-0, 4 pts.).

Dominance in either of the two divisions is thus far unestablished. However, several key games in the following weeks will determine the eventual champs and the seedings for the single-elimination tournament to be played at the conclusion of the regular schedule.

In tramural Basketball has proven to be even more of a tangled situation. Only one team out of the sixteen total has failed to win a contest. The "A" Division has a three-way tie for the lead with DU I, KDR, and the Independent V teams having a 2-1 record. The "B" Division has ASP and Stewart atop the standings with unblemished 3-0 records, followed closely by Hepburn V and the Independent White squads at 2-1.

The current standings (as of January 18) in both leagues are as follows:

HOCKEY

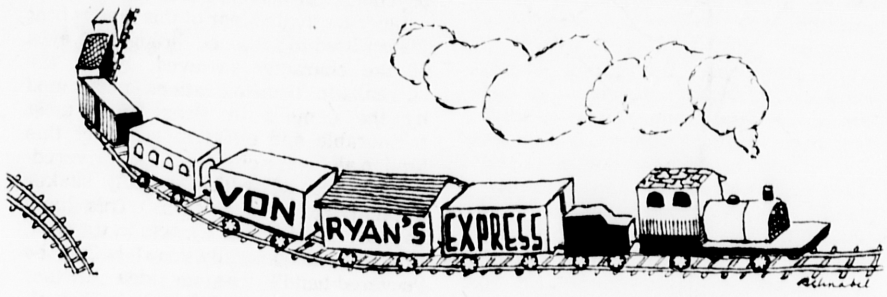
A DIVISION

Team	W	L	T	Pts.
ASP I	3	0	1	7
Ind. Blue	3	1	0	6
Fac-Staff	2	1	0	4
Ind. Red	1	1	1	3
Stewart I	1	1	0	2
DU I	0	2	0	0
Chi Psi	0	4	0	0

B DIVISION

Team	W	L	T	Pts.
Sig Ep	2	0	1	5
ASP II	2	0	0	4
Zeta Psi	2	1	0	4
DU II	2	2	0	4
Ind. White	1	1	0	2
KDR	1	3	0	2
Stewart II	0	3	1	1

continued on p. 13



By TOM RYAN

Next thing you know they'll be tampering with "Mom and Apple Pie!" The mid-winter hubbub is about a change in that glorious All-American institution, Baseball; and that alteration caused by that new American League ruling may not be unlike artificial insemination. It gets the job done, but it certainly isn't like good old sex. In the shadow of such a change, I see the buggered fall of many great American traditions... Or then again, maybe for the better, the modification is like the invention of the condom; just as interesting and you get up to bat a lot more often. Progress!

After all, when you think about it, present baseball is a lot like a law book or a Craven economics lecture. It's a traditional foundation but insanely boring. Now, football is more continuous and strategic with a fine homosexual outlet in the heavy contact. And hockey is fast with some damn good fights when those crazy Canucks get going. But baseball? So the questions remain, does baseball need to be changed, and is the new "designated hitter" rule a valid change for the better? And then, is the game still baseball?

What the "designated hitter" rule allows for, is a tenth man to be put down in the gamebook lineup. He serves solev as a pinch hitter who may be used repeatedly without replacing in the field the player for whom he substituted at bat. His role is that of a wild card with the option of being used at most once an inning, but for any number of different players. Much remains vague and as yet undefined about the rule, but its use seems obviously to be aimed at poor hitting pitchers.

The American League committee which adopted the variation has stated that its object was to enliven the game with the added, surprise thrust of a wildcard slugger. Definitely an exciting possibility, but is it worth the loss of the satisfaction of a pitcher winning his own game at the plate? And doesn't it detract from the two sided, hitting-fielding, nature of the contest? Why so drastically alter a game that still sells out entire stadiums at every showing?

Because the real measure of popular interest is at home in front of the TV, where football and hockey are beginning to outstrip the Grand Old Daddy of American sport. Sure my Pop still devotes every Sunday afternoon to the televised ball diamond, but you can bet it's mostly an excuse to enjoy that six pack of Schlitz, and because he knows the dryness of the game will drive his nagging wife from the room. And might I add, she's all in favor of the new rule. If not because it will enliven the proceedings, at least because it might end in another strike at the beginning of the season.

The tip for the change was derived from the secret of the sport that is by-passing baseball. The specialization of skills in football is one of the factors which has honed its competitive edge. For instance, you don't see Namath going both ways, and no reason for the pitcher to do so really exists from the point of scoring which is, after all, the object of the game. Carrying the new rule a step further, I can see a dynamite contest ensuing from the development of separate offensive and defensive squads. Fielding would probably remain on the same level, but hitting might boom thus stepping up the action.

Sure, and if you want a real interesting game, use only two outfielders instead of three and prohibit the use of the baseball mitt by the catcher and the fielders. While we are at it, let's rewrite Beethoven's fifth. It's all a matter of whether you want baseball or an interesting game. The rule does have some bugs, but it is feasible and without a doubt has a potential for the desperately needed excitement. Obviously I'm looking at the game entirely from the spectator's and not player's point of view, but then, it is the fans who pay the fee. Bringing it home, the matter of adopting the new "designated hitter" rule seems quite a bit like trying to balance the "evils" of dope against the boredom of a long Winter Term day.

Incentive There, Goals Not:

UVM Freezes Midd, 7-0

By TIM KATZMAN

There were few surprises last week when Middlebury traveled to Burlington to confront the Catamounts of UVM. For the entirety of the first period and parts of the second, the Panthers doggedly bodied and checked the Cats at both ends of the rink. This was expected. The only chance the Panthers had was to try and bottle up the Cats, hopefully causing mistakes due to frustration. This was latently hoped for, but never materialized. UVM is not easily discouraged or caught off-balance--as Middlebury ruefully found out.

The Panthers' strict pursuance of defensive play somewhat contained the volatile Cat attack. At least for a while....

But only four minutes into the second period, Middlebury found itself trailing 3-0, on goals by Bill O'Connell, Brad Cooke, and Ted Castle. Yet just as Castle's tally (the third of seven for UVM) forced the Panthers to pursue more offensive-minded ways, it equally sealed their collective doom. For as Midd began to think more about scoring and less about being scored upon, UVM was now able to play their game: one of precise positioning, excellent passing, and most of all, puck control. The Panthers were able to dent UVM's defensive cordon precious little, even with the change in strategy. Ken Yeates, John Murphy, Ted Child and Cooke played heady games on defense, allowing but 21 shots to reach Steve Eckerson and his back-up, John Kiely. By comparison, UVM rang up a game total of 48 shots, seven of which danced by Bill Burke. Burke turned in another creditable performance, subbing for the sickly Larry Perlman. On several occasions, Burke stymied Cat skaters on one-on-one situations. The game was kept within reason by the senior goaltender. The score could have been much higher.

As the game crept toward the end of the second period, it was evident that Midd was fundamentally outclassed by UVM. The Cats' four solid lines continued to press the attack, ever so slowly burying the Panthers. This particular game was not unique in this way, however. The Catamounts have made it a rather boring habit of slaughtering Division II teams, while not faring nearly so well with the Big Guys in Division I. The Cats (with their most recent licking from Boston University, 7-2) now stand 9-6-0 overall, and 7-0 in Division II. Simple math says that they are not exactly ripping up Division I. They are hardly prepared to make the jump of leagues. I guess they will have to content themselves with easy victories in the lesser Division.

Middlebury now sports a sliding 3-6-1 record overall and is 1-4 in Division II.

Prior to the UVM game, Ted Ryan, a **Rutland Herald** writer observed,"...the Panthers will be several goal underdogs. But Middlebury seldom needs any incentive in this state rivalry." The incentive was there---the goals were not.

photo by wes brooks

Middlebury's Freddy Erdman bursts between UVM's Ken Yeats and Bill O'Connell.

'I Don't Believe It' Banquet Honors Athletes

By JOHN DOHERTY

"Hey, you just getting back from the jock dinner?"

"Ah, you mean the 'I don't believe It' Athletic Dinner celebrating the phenomenal undefeated record of our fall sports teams (football, soccer, and field hockey)?"

"Yeah, the jock dinner; anything interesting?"

"Well, I think you would have at least wanted to check out the waiters. They included such stars of the college community as Erica Wonnacott, Fred Spencer, and Doc Parton; decked out in baseball uniforms, no less."

"Far out."

"Hell, they trouped out to provide halftime entertainment with a couple of stirring renditions of tunes like 'Oh Victory, Oh Victory' (Rah! Rah! Rah!)."

"Tremendous. Maybe they'll release a verson of 'Jumpin' Jack Flash' sometime. I can just picture Erica grindin' on lead vocals now. What else? Was the Big A and Co. there?"

"Oh, the ol' 'Defector' as he's affectionately known these days. Sure, he was there, though somewhat less than his usually poised and confident self. He had one surprise though - he's taking Mike Goldberger with him to coach his Frosh program and defensive backs at Brown."

"Goldy an Ivy League coach - toke on that one - wonders never cease. Anything else earth-shattering?"

"Well, not exactly earth-shattering - 'ground-breaking' perhaps; Armstrong led off the evening, and at the end let it slip that a fieldhouse contract was to be signed in a week."

"Right-on Jockocracy! Any other questions, anecdotes, comments, opinions, revelations?"

"Ah, Colman is not a bad MC. Trustee Jack Kirk had the best barbs of the evening, and was there any award for a N.E. college player that Phil Pope **didn't** win?"

BABYSITTING JOB

For any girl interested in babysitting once or twice a week on a steady basis. Contact:

Mr. or Mrs. Dick Fitzgerald
Apartment 26 in
Battell Block

intramurals...

continued from p. 12

Two new intramural activities will be getting underway shortly. Team bowling to be held at the Middlebury Lanes on Monday and Wednesday afternoons will begin on February 14. Information on the league and entry blanks for the 4-man team competition will be available at the Intramural Director's office on January 24.

A College Individual Chess Championship will also be sponsored by the Intramural Office and is scheduled to begin on February 1 and continue for the initial two weeks into spring term. It will be a coed activity and open to any Middlebury student, staff, or faculty member. Entry blanks and further information concerning the activity can be obtained at the Intramural Office beginning on Monday, January 22.

BASKETBALL

A DIVISION

Team	W	L
DU I	2	1
KDR	2	1
Ind V	2	1
DU II	1	2
Ind. III	1	2
Ind IV	1	2

B DIVISION

Team	W	L
ASP	3	0
Stewart	3	0
Hepburn V	2	1
Ind. White	2	1
Chi Psi	1	2
Fac-Staff	1	2
Ind. II	1	2
Ind. Blue	1	2
Ind. Red	1	2
Zeta Psi	0	3

horror film...

continued from p. 1

The horror of such perversity reaches us all as we recognize our own fascination with the possibility of a long prohibited immortality. As such, Dracula's power over us is a social phenomenon - a Victorian reaction, to be sure, which still survives today as we struggle to submerge our own innate inhumanity in the changing fight against universal sin - that is, global horror.

This attraction for the morbid on the screen, however, is very carefully censored by our socially conditioned defenses. We can turn our backs on evil, as the Victorians did, and objectify its power and attraction by seeing it as a simple "reality" on the screen to be observed without contact. This is a horror which gives pleasure, and only in that light can it be acceptable.

If that horror were to become terror, then it would not be bearable. We are able to separate horrow from terror, and such works as these can only be called **horror** films because they exemplify the struggle against evil as man-made mythology. The distance is necessary to the genre.

The distance which distinguishes horror from terror is some "fundamental, forever unexplainable mystery", as Radu Florescu points out in his **In Search of Dracula**. He notes that both are reactions to the frightful thing, person, deed, or circumstance.

Terror is the extreme **rational** fear of some accepted form of reality. It is also the dread of the use of systematic violence, as witness our fear of a bombing at the College. But terror is susceptible to a rational solution : find the bomber and the danger disappears.

Horror, on the other hand, is extreme **irrational** fear of the **utterly** unnatural as the supernatural, even when presented in the guise of the normal. It is the dread of something unpredictable, something that may have a potential for violence; what is a ghost, who can catch a ghost? It is the various forms of this horror and its irrational processes which we have sought to present by choosing these particular films for the Festival.

THE FILMS

In celebration of the 75th anniversary of Bram Stoker's novel **Dracula** (1897) and its overwhelming contribution to the horror film, we are showing four kinds of vampire flicks.

Even though the best and most famous, Stoker's novel was not the first of its kind. He was directly inspired by a now-obscure short novel called "Carmilla", part of a collection titled **In a Glass Darkly** (London, 1872). The story, written by one Joseph Sheridan Le Fanu, is about Carmilla, the 150 year old former Countess Mircalla, who vampiracally tries to sustain life through the blook of an innocent, blond Laura. The effect is a Romantic horror through a kind of vampirism which strongly implies an almost lesbian relationship between the two women. The kiss of death is highly desired by the sexually repressed Laura, a perfect example of Victorian desire beneath fear.

"Carmilla" is loosely adapted by Dreyer in his **Vampyr**, one of the greatest vampire films. Influenced by Le Fanu, Stoker created the most famous vampire of all, Count Dracula, out of a fifteenth century Romanian figure - not a vampire - called Prince Vlad Tepes (Vlad the Impaler) , also known as DRAKULYA (son of the dragon or son of the devil). The reference is to the Order of the Dragon which was dedicated to the fight against the Turks, the constant occupation of Vlad and his father DRACUL.

Stoker's novel is the basis for most vampire films (the best being **Nosferatu** by Murnau, **Dracula** by Tod Browning, with Bela Lugosi, and **The Horror of Dracula** by Christopher Lee). We have chosen **The Horror of Dracula** (1958) with the erotic aura evident in Stoker's novel, now unhindered by the film censor, because it is the most recent film about Dracula which still remains faithful to its source, and because it brings the best technical facilities available to its recreation (witness the thematic use of filtered blue color whcn and wherever the vampires appear).

Polanski's **The Fearless Vampire Killers** (1967) is a well-filmed satirical approach to vampires, including some not too subtle homosexual overtones and which, ironically, was the last film where his wife, Sharon Tate, appeared before her murder by the Manson gang.

Intersexuality

Flaming Creatures by Jack Smith, who was last seen at the Middlebury Underground Film Festival in **Blonde Cobra**, concentrates the vampire character into a kind of Dracula in drag. It won the **Film Culture** Independent Film Award, where it was noted that the film strikes us not for the "curiosity of the perverse, but the glory, the pageantry of TRANSYLVESTIA and the magic of FAIRYLAND." As the inimitable Susan Sontag writes, it is "much more about intersexuality than homosexuality," an observation which might well define the horror of all vampire films.

Matter Over Mind

The next group of films induces horror by what Siegfried Kracauer would call "phenomena overcoming consciousness": **Blood of the Beasts** and **Mechanics of the Brain**. He asks whether it makes sense to seek the meaning of horror images in their underlying intentions or uncertain effects.

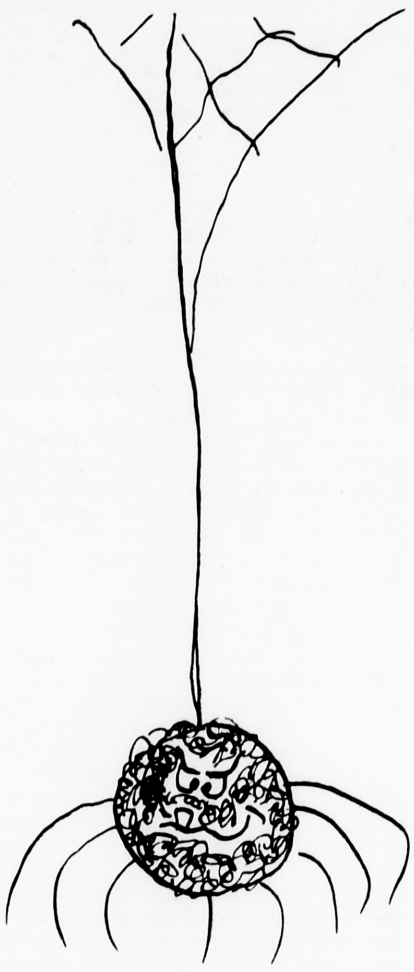
Blood is a very lyrical documentary about a Paris slaughterhouse, with all the rhythmic visual beauty that "horrifying" reality can project. That our defensive reception of reality can turn to horror once stripped of its cover comes through even more graphically in Pudovkin's **Mechanics**.

This is also a documentary, made in Russia in 1926, about Pavlov's famous work on conditioned reflexes. Though "objectively" filmed, it is a very personal, **creative** work which may or may not exceed the horror of **Blood**, depending on the viewer's degree and kind of humanity—Pavlov's **dog** becomes Pavlov's **man** in this film.

The fear of imagined extraterrestrial violence which has infused horror in men over the past century, in novel and cinema, is represented by two exceptional science fiction films: **Invasion of the Body Snatchers** and **Day of the Triffids**. The moral overtones are most evident here as a commentary on man's fear of the unknown and his uncontrolled hysteria in the face of danger.

The interrelationship among men changes as the social condition breaks down and, once again, the irrational horrifies us under the stress of watching others fail to learn how to die well. The horror of dying and the unknown almost reverts to panic until we, the removed audience, realize that it all points to our own need for a constant self-searching for the truth: the validity of our mortality, the quest for the meaning of life as the journey itself, is our only immortality, which the struggle against the Invaders underscores.

The horror of the unknown is perhaps better explored in the down-to-earth ghost stories of **Kwaidan**. It is interesting to note that the literary basis for this modern Japanese film came from the pen of Lafcadio Hearn. an Irishman who



exiled himself to Japan around the turn of the century. The combination of Irish primal sensitivity and Japanese folklore coincide to make this one of the most horrifying, yet visually beautiful, films of the Festival.

Aside from its pertinent content, it is technologically superb in its use of color. It reflects the psychological effects of the classical ghost story in a combination of color progression within a scene and from scene to scene, achieving meaning for each specific color through the context. **Kwaidan** is the most sensuously horrifying film of our Festival, even though it eschews eroticism as such, and was a Cannes Film Festival prizewinner in 1965.

The classic horror thriller so common during the early 1940's, and subsequently on late T.V. is seen here in **The Beast With Five Fingers**. It fulfills our definition of horror very adequately, not only for its exquisite suspense, but also for its psychological source of the irrational in reality. The subconscious interprets the real world, and objects outside the self reflect the state of mind of the frightened character. The world in this film is turned inside out by that deranged old master of psychological horror, Peter Lorre.

Inner-motivated fear of this kind is best transmitted to audience through the eyes of the character involved, hence the surrealistic transformations performed by the camera in Beast. The most memorable and effective scene of this kind in all horror cinema is the "severed-hand sequence" which literally shakes Peter Lorre to his depths. This hand commands all of Lorre's acts in the film.

What is not generally known is that the "severed-hand" was an idea of that eternal surrealist horrifier, Luis Bunuel, when he was in Hollywood from 1944-1946. Consequently, the film was acclaimed by the French Surrealists, who knew nothing and still do not know of Bunuel's contribution. In **Beast**, as in Bunuel's first film, **Un Chien Andalou** (1929), the hand is a hallucinatory image which is not only a surrealistic impression of Lorre's fantasy, but also an onanistic obsession which drives him to that visual distortion of reality.

The Festival ends with what most horror buffs call the **greatest** horror film ever made: **Night of the Living Dead.** It was made a few years ago in Pittsburgh for $6,000 by a T.V. commercial filmmaker, George Romero. He used no real professional actors, the cheapest film stock available in black and white, and one camera.

It was turned down by Columbia Pictures for distribution because they thought black and white was no longer a commercial form of the medium. **Night of the Living Dead** has since grossed around six million dollars.

It is the ultimate horror film and is a fitting end to the Festival. To the jaded horror film freak, this film is a shot in the arm. It combines into one intensive mass all the elements of horror seen in our previous films, and the whole surpasses the parts.

Without giving away the juicy plot, it is filled with such things as the helpless victim, the scrumptious fight for life and right in a trapped segment of society threatened by a Sci.-Fi. experiment gone awry, where all kinds of human defects in the face of terror come tumbling out to produce cannibalism, vampirism, zombies, and other goodies, such as the incest motif where brother eats sister, daughter kills mother and then eats father.

And so it goes, on and on, in wave after wave of the undead, amidst sex, terror and suspense until it all ends (moralistically, of course) in the greatest irony of all: the unforgiveable stupidity of society in the face of fear as it symbolically destroys itself in an act of mistaken salvation. Collective man has himself turned evil and horror fuses with terror to bring him to his knees. We expect the **Middlebury Horror Film Festival** to do the same to you.

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the middlebury campus

mcab to reedy . . .

continued from p. 3

brought Gloria Steinem to the Women's Festival, costing us $850, and making us the second largest contributor to the Festival. In February of last year we brought to Middlebury Dr. Eleanor Hamilton, and in March of 1971 the Board featured a panel discussion on "Man's Superiority to Women." On this panel was Tory Osborne '72 and former head of Mr. Reedy's organization, REAP. This year and last, attempts were made at bringing Margaret Mead to speak here. In other words, the Board is not completely ignoring the situation as Mr. Reedy claims. If he felt that female entertainers, speakers, and performers were lacking, why did he not come to a meeting and pass on his feeling to us so that we could work constructively on the problem?

In attempting to provide events of interest to all students, the criterion for choosing performers must be the quality of the performer and the value of what he or she is presenting to the College Community (rather than his or her race, sex, or political orientation). A combination of the two would be ideal, but is hard to find.

(5) The Board does not feel that by any means it dominates social life at Middlebury or in any way stifles the intellectual life. Our purpose is to present a wide spectrum of events in an attempt to allow the student to gravitate toward whatever interests him. It is only by presenting such a wide variety of programs that we can hope to reach most students. Our policies are not coercive—we force no one to attend, let us say, one of our dances. We simply try to offer alternatives to what other organizations present, in an attempt to please as many students as we can in the social, cultural, and recreational areas.

(6) All committee and almost all executive meetings of the Activities Board are open to all. Indeed, committee members can have a great deal of impact on the social and cultural life of the college, and can be as active and accept as much responsibility as they wish. If you have a suggestion or a gripe, bring it to a meeting and we'll see what can be done by you or us.

(7) The Board is no more a self-perpetuating organization than is WRMC, the Campus, or REAP. When it comes time for choosing a new Board, only three out of six interviewers are from the previous Board (the others being one from the Community Council, the Coordinator of Student Activities, and one representative from the Inter-Fraternity Council). This make-up tends to cut down on the same type people being on the Board from year to year. The Activities Board this year is probably the most diverse group yet. However, more towards complete representation must be found in the committees, which are central to the workings of the Board, and open for anyone to work on.

(8) Members of the Board are not paid, but spend countless hours each week working on student activities, which often amounts to putting up posters all over campus and mopping up spilled beer. If there is a stereotype that is applicable to members of the Board, it might be that they all are slightly crazy.

Sincerely,

David Parker
MCAB President

Approved by the MCAB as a whole:
Wes Brooks
Andy Wasserstrom
Helene Staffier
Jeff Wieand
Stephanie Palmer
Sally Kotchian
Delia Walch
Leigh Shields

Announcements

The Vermont Women's Political Caucus will hold its second state-wide meeting on Saturday, January 27, 1973, from 10:00 A.M. to 3:00 P.M. at the National Life Insurance building in Montpelier.

The Vermont Women's Political Caucus has been encouraging many women to enter the political process on the local and state levels.

This month's meeting will be used to set priorities for political action in the coming year. It is expected that questions of equal opportunity for women will be of major importance at this time, and that the early ratification of the Equal Rights Amendment by the Vermont General Assembly will be an immediate goal.

For further information, contact:
Ms. Caryl Stewart
Box 187
Shelburne, VT 05482
(985-3650 or 864-9807)

In response to the December 1972 bombing of North Vietnam, the Middlebury Chapel Committee is sponsoring a campus drive to raise funds for medical supplies destroyed in the bombing of the Bach Mai hospital. Before the recent attacks, this hospital was the largest medical center in North Vietnam. The Committee will send the offerings from the next four chapel services and funds collected in the dorms to the Medical Aid for Indochina Committee. All of the dorms will be canvassed during the week of January 21st. Please help register a protest to these recent atrocities.

jean renoir . . .

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incredibly intricate, a fact that causes both tragedy and comedy in the film. And the tragedy alternates with the farce at a fierce rate. One moment there are man-to-man fistfights, and the next a girl is being carried, struggling like a landed fish, to her room ("Corneille, stop this farce." "Which one , monsieur?")

Despite the easy dialogue and the simple effective camera work, the real strength of the film is the portrayal of La Chesnaye and Octave, by Marcel Dalio and Renoir, respectively. The Marquis is a complex character, but is portrayed masterfully in all his strength, shyness, "class", vulnerability, and pride. A perfect example is the shot - of only a few seconds duration - of his wiping his face with his handkerchief in front of his newly acquired organ, looking at once modest and vain. That one shot took two hours for Dalio to do correctly. Renoir, although his character is just as complex, had different characteristics to portray: insecurity, love, a sort of rough heroic quality. "La Regle du Jeu" is not a dated film, and is made more universal by the locale of a rather timeless chateau.

"Le Crime de M. Lange," on the other hand, does reflect the times in which it was produced, with (as the hand-out says) "its capitalist exploiters, its workers co-op, its working girls raped by a mean employer." Here, as in "La Regle du Jeu", the tragedy alternates with comedy; but the comedy is perhaps more subtle and more prone to dominance by its counterpart.

The characters, as a whole, are more wooden than in "La Regle du Jeu" but then they are given much less opportunity for expression, since the film is not basically about characters. M. Lange is portrayed brilliantly in all his complexity, his shyness, his eagerness. The very two-dimensional quality of the crook Batala is what allows his surprise return to be so effective; and perhaps the best short term acting was done by the old drunkard in that marvelously hilarious party/courtyard scene. Even here, the farce and tragedy collide, as the scene ends with the death of Batala.

The general excellence of acting in "Le Crime de M. Lange" and the clever subtleties and contradictions (Batala claims that Lange has kept the letter "in his pocket", and then does the very same thing himself in reality - with a satisfactory slap on the pocket) are what make it the best film of the five. And that I could sit back and enjoy the stories without realizing I was watching a film - in spite of the fact that I was getting dialogue half in French and half from English subtitles - is a credit to Jean Renoir's film-making talents.

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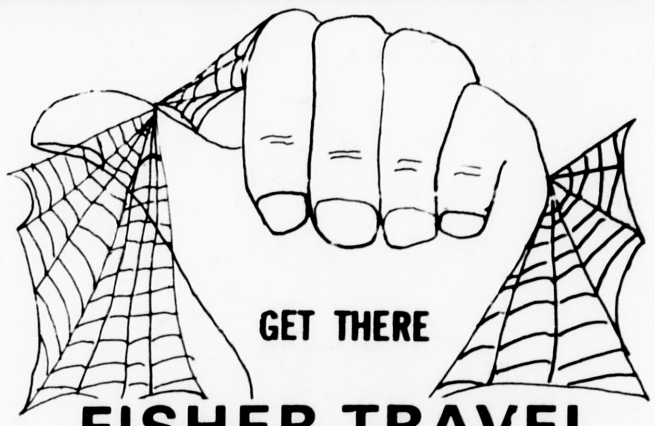

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Just write out your message (25 words or less), put it in an envelope with 25 cents, send it to Campus Want Ads (via the campus mail, Box 1148), and watch for the results!

LOST: Wool ski HAT. Navy blue with red, white and blue stripes. Contact: David Brown,Box 610 Hillcrest 3.

Gay W/F seeks W/F for my first straight sexual experience. You're needed whether or not you're horny, sympathetic, or still a virgin. Where can I find you??????

For Sale: New, unfoamed **Reichle foam ski boots**, size six (7 1/2 to 8 women's shoe size) Sixty-five dollats. Professor Clagett 8-7061 or 8-2183.

Rick, Karen, Anita, Debbie, and John (Winter Term Exchanges at Berea College, Berea, Kentucky 40403) desire letters. Please write!

To Marie and "The Gang"--thanks.

Are you finding meals to be monotonous and dull? Come try the cheerful, devil-may-care ambiance of Unit B. Spirited dining with Marie and "The Gang"

Dear Geoff,

Dear Geoff;
I have a problem, I don't really know how to say this but I'm madly in love with a guy who has five girls at Green Mountain. I talked to his former roommate who says the guy really likes me but he thinks I am too good for him. How can I prove to him that I'm not that nice?

Not so Nice

Dear Not so Nice;
You do indeed have a problem; however, I am unsure that you know where it lies. 'Tis not for me to judge, though. Here is my advice: 1) Transfer to Green Mountain; or 2) Look into your love's former roommate. The fact that he is a "former" roommate says quite a bit about him—he can't be all that bad. I suggest you make a play for him. In either case, happy hunting.

Geoff

Dear Geoff;
I moved into Lang this Winter Term and built a loft in my room. Since then my "social" life has rapidly deteriorated. Here's the hassle: anytime a girl comes to my room she sits in a chair where there is no room for action. I know other guys get girls into their lofts—my questions is, how?

Socially Deprived

Dear Deprived;
Have you tried levitation?

Geoff

Dear Geoff;
I went to my first "frat" party last week and now I don't know what to do. I got really drunk and I can't remember a thing. The guy I was with says I made love to him. I don't know whether I should believe him or not. I am confused and I don't know how to act around him. How can I see him again without knowing the truth?

Confused

Dear Confused;
Though I don't see why you're making such a big thing of it (it happens to all of us sooner or later) there is one way you can find out what actually went on. Go to another party, pretend to get drunk, and see what he does (a body guard might be a good idea). Another possibility would be having your body fingerprinted assuming you haven't washed since the party.

Geoff

Letters for Geoff should be addressed to "Dear Geoff" c/o the **Campus** , Box C798.

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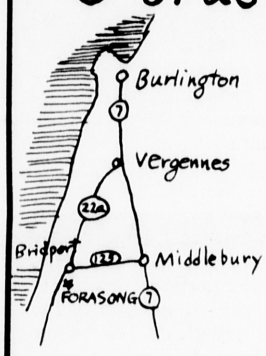

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